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HOUSEHOLD FURNITURE

AND

INTERIOR DECORATION

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EXECUTED FROM DESIGNS

BY

THOMAS HOPE.

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London, Published May 1st 1807, by Longman, Hurst, Rees & Orme, Paternoster Row

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THOMAS HOPE.

LONDON.

PRINTED BY T. BENSLEY, BOLT-COURT, FLEET-STREET,

FOR

LONGMAN, HURST, REES, AND ORME,

PATERNOSTER-ROW.

1807.

INTRODUCTION.

UNDER the general denomination of Houſehold Furniture are compriſed an infinite variety of different productions of human induſtry, wrought in wood, in ſtone, in metal, in compoſition of various deſcriptions, in ſilk, in wool, in cotton, and in other leſs uſual materials. Each of theſe different articles, however ſimple be its texture, and however mean its deſtination, is capable of uniting to the more eſſential requiſites of utility and comfort, for which it is moſt immediately framed, and with which it can conſequently, on no account, diſpenſe, a certain number of ſecondary attributes of elegance and beauty, which, without impeding the chief purpoſe of the object, may enable its ſhape and acceſſories to afford additional gratification, both to the eye and to the imagination.

Almoſt every one of theſe various articles however, abandoned, till very lately, in this country, to the taſte of the ſole upholder, entirely ignorant of the moſt familiar principles of viſible beauty, wholly uninſtructed in the ſimpleſt rudiments of drawing, or, at moſt, only fraught with a few wretched ideas and trivial conceits, borrowed from the worſt models of the degraded French ſchool of the middle of the laſt century, was left totally deſtitute of thoſe attributes of true elegance and beauty, which, though ſecondary, are yet of ſuch im-

portance to the extenſion of our rational pleaſures. Furniture of every deſcription, wrought by the moſt mechanical proceſſes only, either remained abſolutely void of all ornament whatever, or, if made to exhibit any attempt at embelliſhment, offered in its decoration no approach towards that breadth and repoſe of ſurface, that diſtinctneſs and contraſt of outline, that oppoſition of plain and of enriched parts, that harmony and ſignificance of acceſſories, and that apt accord between the peculiar meaning of each imitative or ſignificant detail, and the peculiar deſtination of the main object, to which theſe acceſſories belonged, which are calculated to afford to the eye and mind the moſt lively, moſt permanent, and moſt unfading enjoyment. The article only became, in conſequence of its injudicious appendages, more expenſive, without becoming more beautiful; and ſuch remained the inſipidity of the outline, and the unmeaningneſs of the embelliſhments, even in the moſt coſtly pieces, that generally, long even before the extreme inſolidity and flimſineſs of their texture could induce material injury in them from the effects of regular wear and tear, the inanity and tameneſs of their ſhapes and appendages already completely tired the eye and mind; and left theſe no other means to eſcape from the wearineſs and the diſguſt which they occaſioned, than an inſtant change for other objects of a more recent date and a more novel conſtruction. Thus all thoſe ſums and all that labour were waſted upon ever varying objects of tranſient whim and puerile faſhion, which, by being employed in the formation and in the purchaſe of

objects of lasting perfection and beauty, might have increased in endless progress the opulence of the individual, and the wealth of the community.

If any one felt a desire to decorate his habitation with furniture of superior elegance of form and of design, unable, from the unfrequency of the demand, and from the consequent inability of the artificer, to get any such wrought at home, he was obliged to procure it from abroad. Often, at a great expense, he would only obtain the refuse of foreign manufactures; and even, where he succeeded in importing the choicest productions of continental industry, these only served to discourage our own artists, to diminish the balance of trade in our favour, and, by a tacit acknowledgment of our inferiority in the arts of elegance and taste, to raise the pride of foreigners at our expense.

These circumstances I beheld with regret; and, having occasion, a few years ago, to appropriate a little repository for the reception of a small collection of antiquities, Grecian and others, I determined to make a first attempt towards giving the few articles of furniture, required for this purpose, in addition to the more essential modifications of utility and of convenience, some of these secondary attributes of elegance and of beauty which, without being equally indispensable with the former, were nevertheless conducive, not only towards rendering each separate piece of furniture, individually, a more pleasing and a more graceful object, but above all, towards forming the entire assemblage of productions of ancient art

and of modern handicraft, thus intermixed, collectively, into a more harmonious, more conſiſtent, and more inſtructive whole.

I could not help flattering myſelf that that firſt deviation from the prevailing ſtyle of furniture, which I thus purpoſed, would, ſome time or other, produce fruits more important and more gratifying than the mere trifling and ſelfiſh ſatisfaction which I might reap from having given a ſomewhat greater degree of elegance, than was uſual, to my own ſingle habitation. I hoped that the change, in all thoſe varied implements of uſe and comfort which every houſe of any ſize requires, from a tireſome and monotonous inſignificance of form and ornament, to a delightful and varied ſignificance of ſhape and embelliſhment, of which I could only ſet the example in an humble and a reſtricted way, would gradually, by others, be extended to an infinitely greater number and diverſity of objects; that thus inſenſibly the arts of deſign, applied to every article, and ſtudied in every profeſſion conducive to the comforts of man, would be made to diffuſe their beneficial influence throughout the minuteſt ramifications even of what had hitherto been conſidered as the excluſive province of the mere mechanic trades; and that conſequently almoſt every production of induſtry, reſcued in ſome meaſure from the hands of the mere plodding artiſan, would be enabled to give ſome ſcope to the talent of the profeſſor of the more liberal arts; the draughtſman, the modeller, the painter, and the ſculptor.

Thus I hoped to afford to that portion of the community which, through the entire ſubſtitution of machinery to manual labour, in the fabrication of many of the moſt extenſive articles of common uſe, had for ever loſt the inferior kinds of employment, a means of replacing the leſs dignified mode of ſubſiſtence of which it had been deprived, by a nobler ſpecies of labour; one which abſolutely demands the cooperation of thoſe higher intellectual capacities which the former often allows to remain dormant, or even tends to extinguiſh; and one in which, conſequently, the powers of mere machinery never can emulate, or ſupplant the mental faculties of man. Thus I hoped to open to ingenuity a new and boundleſs field, in which the greater number of artiſts, who though qualified to riſe above the ſphere of the mere artiſan, yet are not ſufficiently gifted to reach the higheſt provinces of the fine arts, might find an ample ſource of ſuch employment as, without being of the moſt exalted deſcription, were yet, to a certain degree, elegant and dignified; and in which, moreover, that ſmaller number of ſuperior men, deſtined by the liberality of nature to aſpire at eminence in the higheſt and nobleſt branches of the fine arts, might find a means firſt to diſcover the latent germs of their genius to themſelves and to others; firſt to cultivate and to extend their abilities; firſt to give to a diſtruſtful public earneſts of the far greater height to which more ample encouragement might ultimately carry their powers; and firſt to preſent to that public inducements to beſtow on them that greater encouragement required for this purpoſe.

Thus I hoped to entice the wealthy, through the more general diffuſion of the charms of art, and through the thence reſulting more general initiation into the myſteries of taſte, to divert the employment of a larger portion of their opulence from an idle and a ruinous waſte of thoſe articles of groſs ſenſuality or trivial amuſement, which, incapable of being enjoyed until they are conſumed, are only produced in order to be again deſtroyed, to the more profitable as well as more dignified procurement of thoſe monuments of viſible elegance and intellectual beauty which, capable of being *enjoyed during* the longeſt periods, and by the greateſt numbers, without ſuffering any material degradation, can alone become inſtruments of univerſal and of durable gratification, as well as of ſolid and permanent grandeur: and thus, moreover, by enabling the lover of elegant refinement to find at home thoſe objects of ſuperior deſign and execution, which formerly he could only obtain from abroad; by converting into lucrative articles of home-manufacture, and of beneficial exportation, thoſe very commodities which had heretofore only appeared in the repulſive and unpatriotic ſhape of expenſive articles of foreign ingenuity and of diſadvantageous importation, I hoped to increaſe in a conſiderable degree the internal reſources and the external independence of the commonwealth.

Thus, in fine, I hoped to contribute my mite not only towards remotely giving new food to the induſtry of the poor, but new decorum to the expenditure of the rich; not only

towards ultimately increaſing the welfare and the commerce of the nation, but refining the intellectual and ſenſible enjoyments of the individual; and thus, through the diſtant but powerful operation of the new ſtimuli applied to the human mind, I flattered myſelf with ſome day ſeeing the ſame copious ſource of benefit here firſt opened, produce farther advancement in virtue and patriotiſm, as well as farther progreſs in opulence and enjoyment; farther claims to reſpect in our own eyes, as well as farther titles to conſideration in the eyes of foreigners.

If thus great were the advantages which the adoption of the totally new ſtyle of decoration here deſcribed ſeemed to promiſe, the difficulties with which its execution was to be attended appeared not leſs conſiderable. The union of the different modifications of viſible and intellectual beauty which were deſirable, with the different attributes of utility and comfort which were eſſential; the aſſociation of all the elegancies of antique forms and ornaments, with all the requiſites of modern cuſtoms and habits, having heretofore been ſo ſeldom attended to, in objects of common and daily uſe, I found no one profeſſional man, at once poſſeſſed of ſufficient intimacy with the ſtores of literature to ſuggeſt ideas, and of ſufficient practice in the art of drawing to execute deſigns, that might be capable of ennobling, through means of their ſhape and their acceſſories, things ſo humble in their chief purpoſe and deſtination as a table and a chair, a footſtool and a ſcreen.

I was thus obliged to depend in a great meaſure on my own inadequate abilities for the accompliſhment of my purpoſe; and to employ that feeble talent for drawing which I had thus far only cultivated as the means of beguiling an idle hour, in the more laborious taſk of compoſing and of deſigning every different article of furniture, which I wanted the artiſan and the mechanic to execute. I need not point out the arduouſneſs of the undertaking, when it is recollected that the ſtyle of embelliſhment which I wiſhed to introduce, required in turn the application of every form of the inanimate and of the animated creation, from the ſimpleſt of thoſe which mark the humbleſt of vegetables, the reed, the lotus, or the thiſtle, to the moſt complex of thoſe which diſtinguiſh the human frame in all its greateſt ideal perfection and beauty.

Nor were the difficulties limited to the ſole proceſs of forwarding the requiſite drawings. The leaſt complicated and the leaſt ſignificant of ſhapes, borrowed from the mere inanimate creation, as ſoon as they are to preſent a rounded and an evaneſcent contour, cannot be executed in relief from mere lines traced on a flat ſurface, however accurately theſe lines be drawn, with any degree of preciſion and truth; ſtill much leſs can the infinitely more complicate, more ſignificant, and conſequently more beautiful forms, borrowed from animated nature, which every where uniformly diſplay this evaneſcent and receding outline, be transferred to the relief, from ſuch a flat ſurface, with the exactneſs and the nicety required by

ornaments of this high ſtamp, in order not to be converted, from the nobleſt of decorations, into the moſt diſguſting of deformities. From the lines firſt traced by the draughtſman, on a mere plane, muſt ſtill, in the ſecond place, by the modeller, be wrought, in ſome ſoft and yielding ſubſtance, a rilievo, exhibiting in detail all thoſe projections and receſſes, which are unſuſceptible of being expreſſed in the drawing, and which nevertheleſs are intended to be diſplayed in the actual implement, before theſe concavities and theſe convexities can, in the third and laſt inſtance, by the carver or the caſter be, with any certainty of ſucceſs, transferred to the more ſolid and more inflexible material, out of which the utenſil itſelf is finally to be wrought: and, if I had in vain ſought a ſpecies of deſigners, ſtill leſs was I able to find a deſcription of modellers, ſufficiently familiar with the various productions of art and of nature, with the coſtume of ancient times, and with the requiſites of modern life, with the records of hiſtory, and with the alluſions of mythology, to execute, in an accurate and a claſſic ſtyle, that prodigious variety of details and of embelliſhments, which, under the various characters and denominations of imitative and of ſymbolic perſonages, of attributes and of inſignia of gods and of men, of inſtruments and of trophies, of terms, caryatides, griffins, chimæras, ſcenic maſks, ſacrificial implements, civil and military emblems, &c. once gave to every piece of Grecian and Roman furniture ſo much grace, variety, movement, expreſſion, and phyſiognomy; ſo much wherewithal to afford to

the eye and the mind the moſt luxuriant and uncloying treat.

Thence I found myſelf under the neceſſity of procuring, with great trouble, and ſtill greater delay, models and caſts from Italy, for almoſt all the leaſt indifferent compoſitions which I have had executed; and under the ſtill more painful neceſſity of abandoning the execution of many, in my opinion, far happier and more pleaſing ideas, than thoſe which I ſucceeded in bringing to light, from the utter impoſſibility of obtaining, in any way whatever, the requiſite models.

Like the race of draughtſmen and of modellers, that of carvers in wood and ſtone, and of caſters in metal and compoſition, who, without being qualified to take rank among the profeſſors of the higher branches of the liberal arts, the ſtatuary and the painter, might ſtill poſſeſs abilities to execute objects of elegance, ſomewhat ſoaring above the commoneſt picture frame or pier table, and the commoneſt grate or ſtove, were almoſt totally wanting. Throughout this vaſt metropolis, teeming as it does with artificers and tradeſmen of every deſcription, I have, after the moſt laborious ſearch, only been able to find two men, to whoſe induſtry and talent I could in ſome meaſure confide the execution of the more complicate and more enriched portion of my deſigns; namely, Decaix and Bogaert: the firſt a bronziſt, and a native of France; the other a carver, and born in the Low Countries. And I need not add how ſlow and tedious this ſcarcity of workmen has rendered the completion of my little collection.

Under theſe numerous obſtacles and difficulties, I have hitherto been able to make but very little progreſs in my attempts at improvement on the generally prevailing taſte of decoration. I have hitherto ſucceeded in embodying in wood and metal, in imprinting in paper and on cotton, but a very ſmall portion of the later and more extended ideas which, in the courſe of my firſt and more reſtricted endeavours, I ſucceſſively was led to conceive.

Still, perceiving (and with unfeigned pleaſure) that even theſe few earlieſt attempts at a melioration of taſte, rude and imperfect as they neceſſarily remained in their modifications, had nevertheleſs already met with ſufficient approbation from the public at large, to induce ſeveral profeſſional men, upholders, cabinet-makers, and others, to abandon in ſome degree the old beaten track, ſo long unremittingly purſued, and to attempt exhibiting, either in reality or in engravings, not only a general approximation to the ſtyle for which I wiſhed to introduce a taſte, but frequently a direct imitation of the individual objects, of which I had planned the deſigns for my own excluſive uſe, I thought it might prove neither totally unacceptable nor totally uſeleſs, to publiſh of theſe various articles ſome geometrical and other views, ſufficiently faithful and detailed to prevent a haſty ſurvey of the originals from producing, inſtead of judicious imitations, extravagant caricatures, ſuch as of late have begun to ſtart up in every corner of this capital, and ſuch as, by exhibiting the different ſpecies of ornament of which I have endeavoured to preſent ſpeci-

mens, moſt wretchedly diſtorted, moſt injudiciouſly applied, and moſt inconſiſtently united, ſeem calculated for the ſole purpoſe of bringing this new ſtyle into complete diſrepute with thoſe who, uninclined to give themſelves the trouble of diſtinguiſhing between a new original and the paltry copies which it never fails to produce, envelope in the ſame general undiſcriminating cenſure and obloquy whatever their eyes have not been accuſtomed to behold, or their mind to comprehend.

Even this latter object however, *namely*, the faithfully repreſenting the various articles which I had *had executed*, was not as eaſily accompliſhed as might, at firſt ſight, be imagined.

The mode of engraving beſt calculated to render the effect, and to facilitate the imitation of objects, whoſe chief merit conſiſts in the chaſtity and the play of their contour, is in mere outlines. This ſpecies of engraving however, which allows no blending tints of light and ſhadow, introduced in the body of the object repreſented, to remedy any uncertainty, to palliate any tameneſs, or to gloſs over any imperfection that may have been left in the everywhere equally ſenſible, equally undiſguiſed outline, and which conſequently requires *in the* engraver all the maſtery of the practiſed draughtſman, had been woefully neglected in this country, where in general engravers, contenting themſelves with copying the productions of painters by mere rule and compaſs, poſſeſs not themſelves, in the nobler art of drawing, any accuracy of eye and freedom of hand.

Under theſe circumſtances it was impoſſible to meet, in the line of engravers, with an artiſt, ready formed, by prior practice, to treat with ſpirit in ſimple outlines, objects ſo new to the graver, ſo different from thoſe heretofore exhibited in copper-plate, as the implements and the decorations in queſtion; with one who underſtood giving to the numberleſs varieties of foliage and of figures, which adorn every part and enliven every detail, all that truth of nature, and all that ſelection of art, all that real and all that ideal perfection, all that correctneſs and all that grace, which ſo eſſentially belong to the beſt antique performances, and to thoſe modern works that profeſs to retrace their various excellencies.

Even where the germs of the peculiar ſpecies of abilities, requiſite for this purpoſe, happened to exiſt, they ſtood in need of a total new development, as yet unaccompliſhed, before the artiſt might be ſaid to be formed; and I flatter myſelf that the inſpection of my work, and the compariſon between ſome of its earlier engravings and others of a later date, will ſhew that this very collection, trifling as it may appear, has not been entirely unproductive of the beneficial effect of cultivating a new deſcription of art, ſo urgently wanted, and hitherto ſo rarely poſſeſſed. At leaſt I cannot ſpeak too highly in this reſpect of the exertions of Mr. Aikin and of Mr. Dawe, to whoſe aſſiſtance I am chiefly indebted for the completion of the plates which I here ſubmit to the public.

Still could not, under all the exiſting circumſtances, the moſt ſanguine diſpoſition flatter me with hopes of producing

in London a work at all comparable, in point of elegance of deſigns and of excellence of execution, with that publication which at preſent appears at Paris on a ſimilar ſubject, directed by an artiſt of my acquaintance, Percier, who, having profeſſionally devoted the firſt portion of his career to the ſtudy of the antique chef-d'œuvres in Italy, now devotes the latter portion of his life to the ſuperintendance of modern objects of elegance and decoration in France; and who, uniting in himſelf all the different talents of the antiquarian, the draughtſman, the modeller, and the engraver, has not only been enabled to invent and to deſign the moſt beautiful articles of furniture, of cabinet-work, and of plate, but has ſtill been able, in many of the etchings which he himſelf has made from his compoſitions of this deſcription, to improve, through the freedom and the gracefulneſs of his touch, on the merit of the original drawings; whereas, under a ſtrange and a leſs ſkilful hand, the ſpirit of the originals muſt have entirely evaporated in the repreſentation.

The impoſſibility, however, under which I felt myſelf, of rendering the execution of my work adequate to the higheſt ideal which I might conceive, did not appear to me a ſufficient motive for withholding a performance which, without being reckoned ſuperlatively excellent, might yet, perhaps, be thought more or leſs uſeful; and I determined on uſhering into light the preſent collection of plates, ſuch as it was, in hopes that an indulgent public would make ſome allowance for its imperfections, in conſideration of the many diffi-

culties which prevented its receiving a greater degree of excellence.

The work might, perhaps, have been rendered more copious and more ſhewy, by offering, in addition to the repreſentations of ſuch pieces of furniture as actually have been executed, the deſigns of ſuch other more gaudy and more ſplendid articles of decoration, as hitherto could only have been ſubmitted in the character of mere projects for future execution; but I thought that the collection would remain more deſerving of reliance and of imitation, more ſecure from the objections ſo eaſily ſtarted againſt the practicability of whatever has not yet been actually put in practice, by being excluſively confined, in its repreſentations, to objects whoſe effect had already been tried, and had been approved of.

I beg however to obſerve that, though in general this effect is beſt rendered, on paper, by a mere lineal engraving, this circumſtance is not univerſally the caſe. In many ornaments, either very boldly projecting, or very deeply receding, much of the beauty muſt depend on the ſtrong contraſt of the light and of the ſhaded parts. In many other ſpecies of decoration, deſtitute of ſtrong relief or chiaro-ſcuro, ſome part of the elegance muſt be founded on the harmonious blending, or the gay oppoſition of the various colours. Neither of theſe different ſpecies of merit could have been expreſſed with any ſucceſs in my work, otherwiſe than by enhancing its price to ſuch a degree as muſt have defeated its principal purpoſe.

In England much more attention is generally paid to the periſhable implements of the ſtable than to the laſting decoration of the houſe; and it is therefore not impoſſible that many, even among thoſe moſt diſpoſed yearly to laviſh enormous ſums in the trifling and imperceptible changes which every ſeaſon produces in the conſtruction of the tranſient vehicle, may moſt ſtrongly object to the expenſiveneſs of the infinitely more important and more palpable improvements, of which is ſuſceptible the more permanent fixture. To ſuch it would be eaſy to prove, that the mode of decorating apartments, hitherto in vogue, which, through the paltrineſs of its materials, and the ſlightneſs of its texture, is ſubject to experience ſuch ſpeedy decay, and (what is worſe) through the poverty of its forms, and the unmeaningneſs of its embelliſhments, is liable to occaſion ſuch rapid diſguſt; and which, conſequently, is uſually broken or diſcarded, long ere it has had leiſure fairly to ſerve its time, though at firſt its coſt be leſs, yet, by means of the inceſſant change of faſhion which it ſtimulates and ſupports, on the whole, occaſions a much greater expenſe than the ſtyle of furniture here ſet forth; which, little ſuſceptible of experiencing premature deſtruction, for want of due ſolidity of form, and leſs liable, it is preſumed, than the former, to ſuffer merited diſgrace, while yet in all its freſhneſs of youth, for want of intrinſic power to pleaſe, may be preſerved in families, from generation to generation, as a valuable portion of the patrimonial eſtate.

Had this work been more meritorious than I have been enabled to render it, ſtill ſhould I have urged the young artiſt, into whoſe hands it may fall, as I now do, moſt ſtrenuouſly, to conſider it as publiſhed rather with the view to give a vague idea of what has, hitherto, with imperfect means, been reſtrictedly and haſtily effected, in a new line of induſtry and taſte, than with the intention of offering ſpecific models of what ſhould, in future, by greater ſtudy and application, be, in this new line, more extenſively and more permanently executed: ſtill ſhould I have warned him moſt earneſtly againſt confining his exertions to a mere ſervile copying of the contents of this volume.

Such a proceeding as that againſt which he is here cautioned, could only make him continue to move, as he has too much done heretofore, in an eternal round of undeviating ſameneſs. To emerge from this ſervile track, to take a higher flight, he ſhould not ſtop his progreſs at the ſtudy of my humble publication; he ſhould aſcend to thoſe higher, thoſe more copious ſources of elegance, whence I myſelf have drawn all my ideas, and which alone can offer an inexhauſtible ſtore of ever varied and ever novel beauties. I mean, in the firſt place, thoſe productions of Nature herſelf, animate or inanimate, which contain the firſt elements and the firſt models of all the perfections of art; and, in the ſecond place, thoſe monuments of antiquity which ſhew the mode in which the forms of nature may be moſt happily adapted to the various exigencies of art.

I ſhall now proceed to give a ſhort explanation of the chief contents of each Plate: here and there ſubjoining to this account ſuch few additional obſervations, ſuggeſted by the objects deſcribed, as I think may be of moſt general utility.

EXPLANATION.

THE border which ſurrounds the title-page is copied from the frame of a picture, repreſenting a Turkiſh perſonage. The mouldings of this picture-frame offer an imitation of a ſpecies of ornament, reſembling congelations and ſtalactites, which ſeems to owe its invention to the Grecian architects of the lower empire, and which is remarkable for the play, or rather the flicker, of light and ſhade, which it derives from the ſharpneſs of its multifarious angles, and from the reflexion of its numerous facets. At Conſtantinople this ſingular and not inelegant ſpecies of ornament adorns, in an infinite variety of modification, the capitals, the entablatures, the niches, and the gateways, of moſt of the Greek churches and Mohammedan moſques, deſigned by Grecian builders. From that principal ſeat of arts and of refinement, during the middle ages, its faſhion ſeems to have extended in every direction, throughout Europe, Aſia, and Africa. It forms a conſpicuous feature in almoſt all the ſplendid Saracenic monuments of Arabia, of Egypt, and of Perſia. Weſtward it reached as far as Spain, where it adorns the palaces of the Alhambra and of the Generalifa at Seville, and the moſque at Cordova; and eaſtward it travelled as far as India, where it decorates every

Mooriſh building of any importance. Even in the north of Europe ſome rude imitations of this ornament are diſcernible in the ſacred and other ſtructures, known by the name of opus Romanum; that offspring of the already corrupt Grecian architecture which prevailed at Conſtantinople, ſtill more degenerate than its parent. In England the copy of the earlier and ſimple modifications of this ſpecies of ornament may be traced, under the appellation of zig-zags, of chevrons, of billets, &c. in moſt of the oldeſt cathedrals whoſe architecture has, till very lately, improperly been denominated Saxon.

A profile of this picture-frame is given in the Plate 52, No. 1, but it ſhould be obſerved that, from the circumſtance of the varied projections and receſſes which its mouldings offer, ſloping in every direction, their profile muſt be different in every point of ſpace which intervenes between each periodical return of the ſame forms.

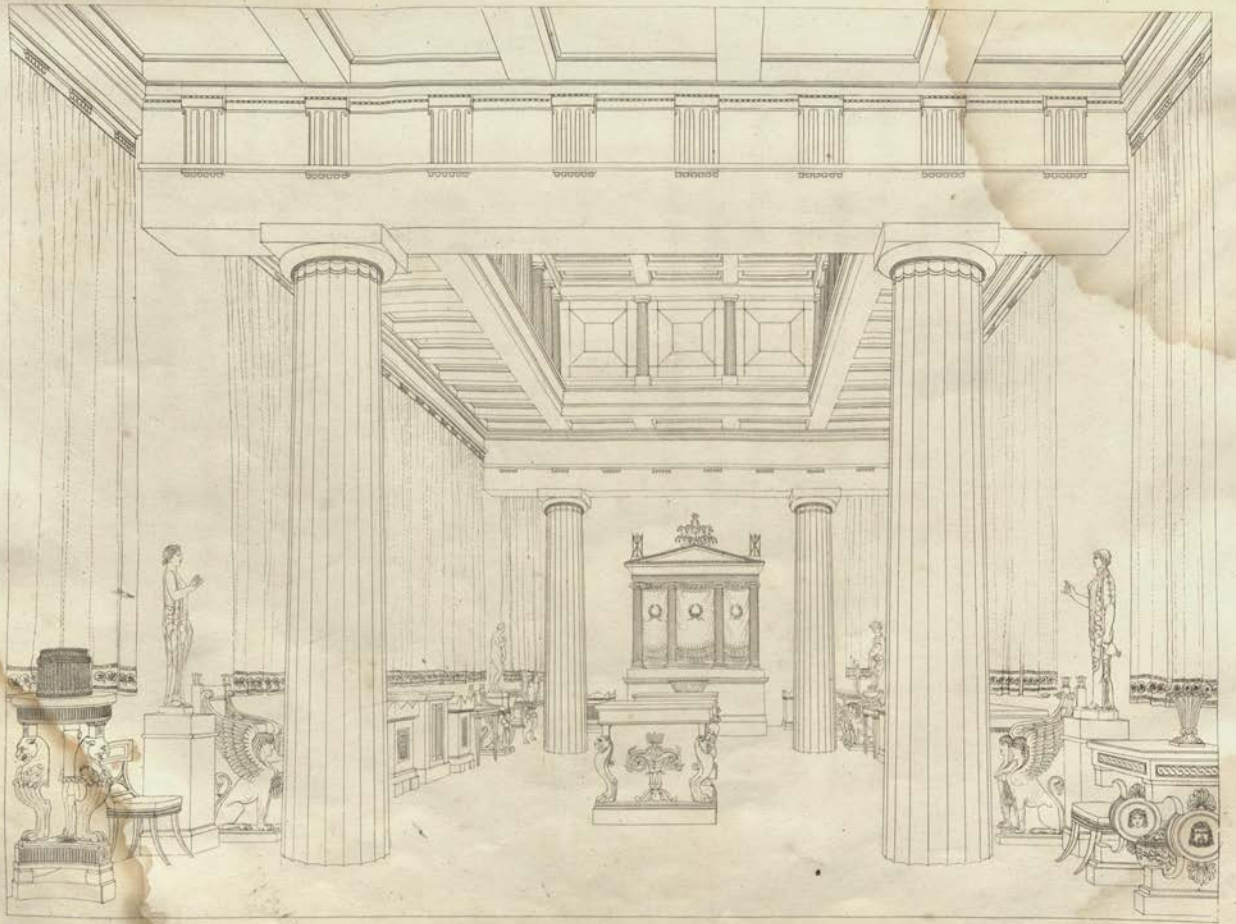


PLATE I.

STATUE GALLERY.

As this room is deſtined ſolely for the reception of ancient marbles, the walls are left perfectly plain, in order that the back-ground, againſt which are placed the ſtatues, might offer no inferior ornaments, or breaks, capable of interfering, through their outline, with the contour of more important works of art. The ceiling admits the light through three lanterns, and is divided into caſſoons by means of rafters, which imitate a light timber covering.

PLATE II.

PICTURE GALLERY.

In this room the center part of the ceiling is ſupported by ſmall columns, which divide the lights, and which are imitated from thoſe that are ſeen at Athens, in the upper diviſion of the octagon building, vulgarly called the temple of the Winds. Theſe columns reſt on maſſy beams, ſimilar to thoſe in marble, which lie acroſs the periſtyle of the temple of Theſeus, alſo at Athens. The larger columns which ſupport the entablature offer the profiles of thoſe of the Propylæa.

Along each ſide of this room extends a cornice, from which are ſuſpended curtains, deſtined occaſionally to protect from the ſun the ſeveral compartments of pictures, hung againſt the walls; and theſe curtains are here repreſented as actually let down over the pictures.

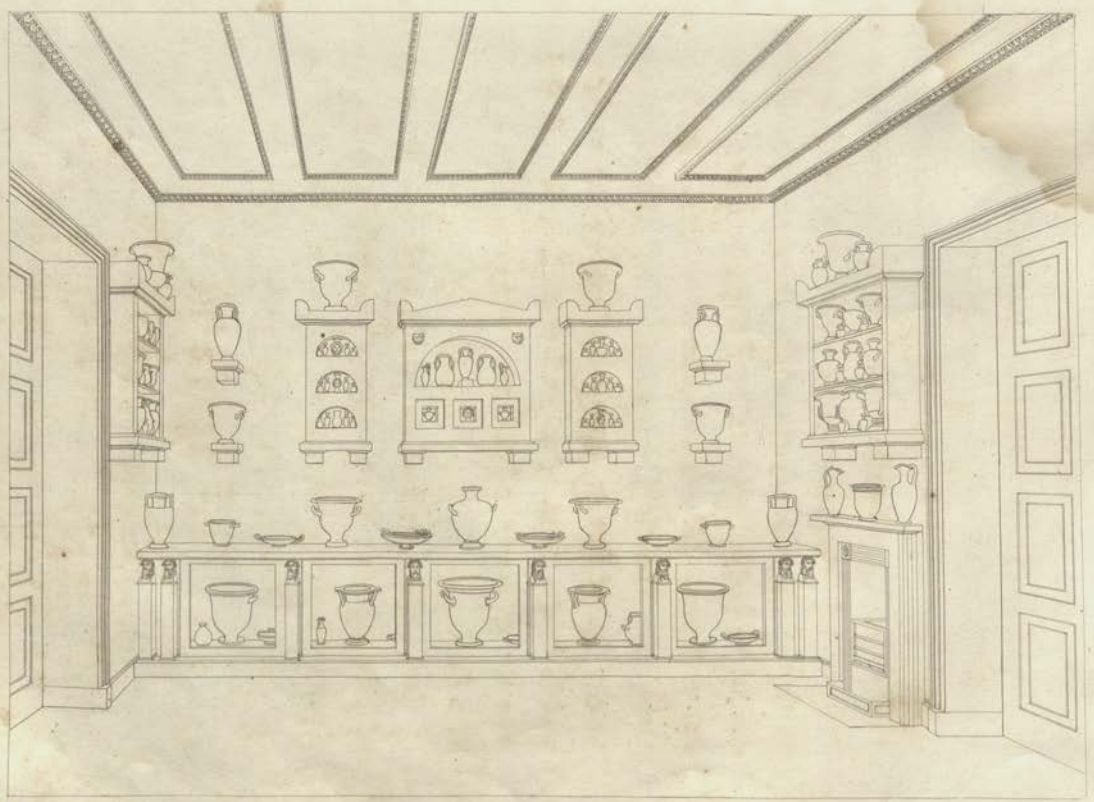
At the farther end of this gallery ſtands an organ, the Ionic order of whoſe columns, entablature, and pediment, has been copied from the exquiſitely beautiful ſpecimen diſplayed in the temple of Erectheus, in the Acropolis of Athens. The car of the god of muſic, of Apollo, glides over the center of the pediment. The tripods, ſacred to this deity, ſurmount the angles. Laurel wreaths and other emblems, belonging to the ſon of Latona, appear embroidered on the drapery, which, in the form of an ancient peplum or veil, deſcends over the pipes of the inſtrument, and gives it the appearance of a ſanctuary.

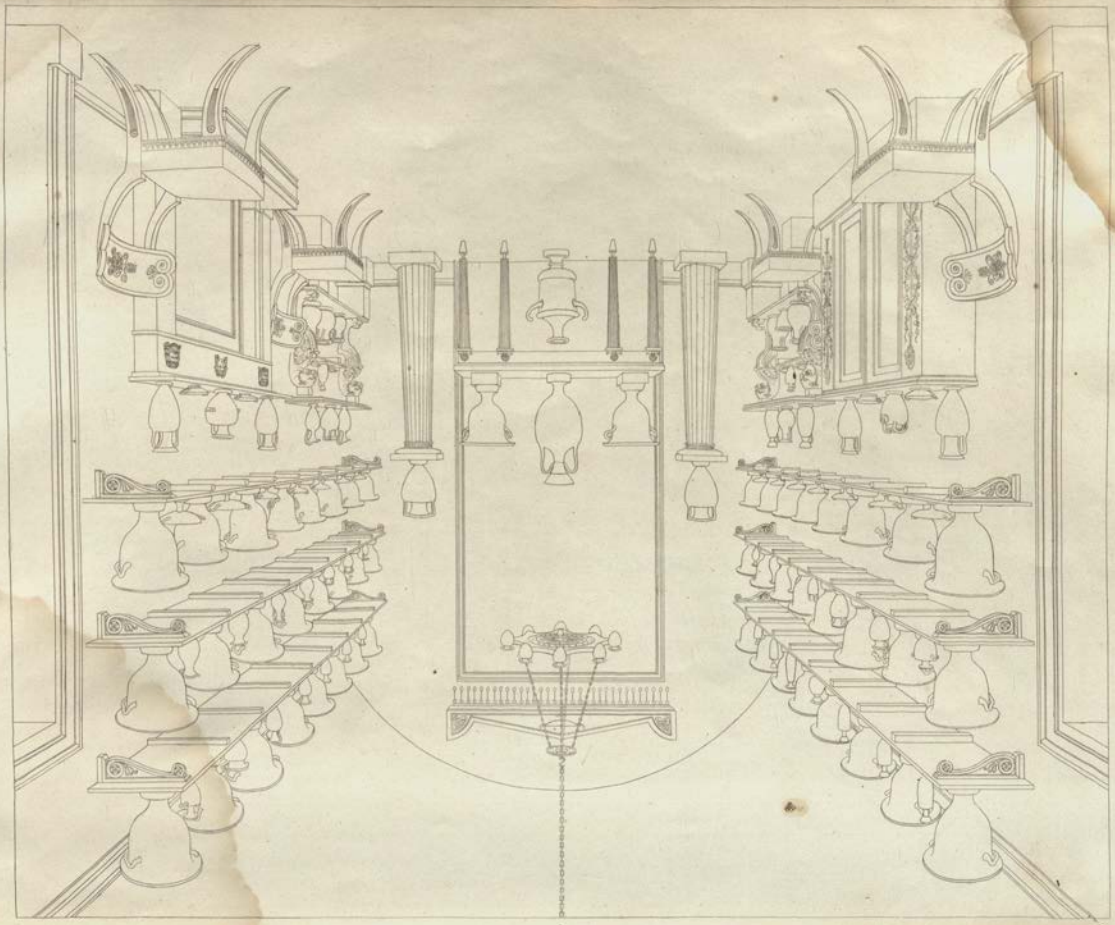
Large tables, deſtined for portfolios of drawings and books of prints, occupy the middle of this gallery, and a few antique implements and remains are placed along its ſides.

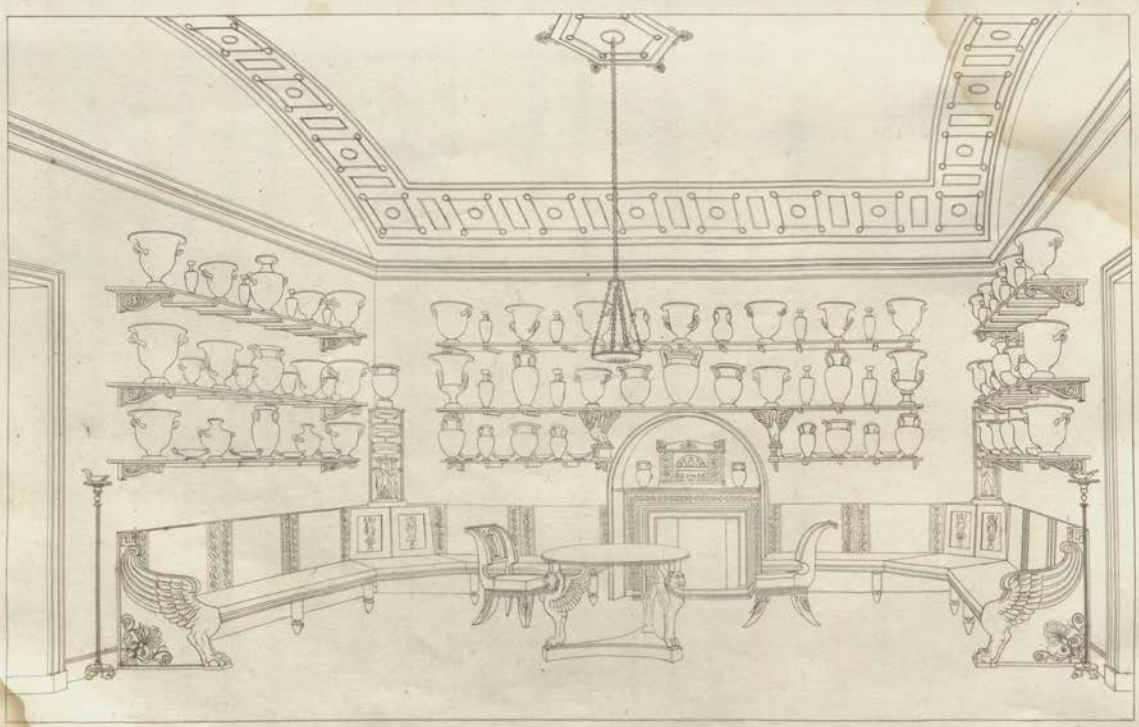
PLATE III.

ROOM CONTAINING GREEK FICTILE VASES.

As theſe vaſes were all found in tombs, ſome, eſpecially of the ſmaller ſort, have been placed in receſſes, imitating the ancient Columbaria, or receptacles of Cinerary urns. As they







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relate chiefly to the Bacchanalian rites, which were partly connected with the repreſentations of myſtic death and regeneration, others, of a larger ſize, have been ſituated in compartments, divided by terms, ſurmounted with heads of the Indian or bearded Bacchus.

PLATE IV.

SECOND ROOM CONTAINING GREEK VASES.

The ſcenic maſk, the Thyrſus, twined round with ivy wreaths, the panther's muzzle and claw, together with other inſignia of Bacchus, decorate in ſeveral places the furniture of this room. A range of rounded reeds ſupports the lower tier of ſhelves; ranges of ſquare rafters ſuſtain the two upper tiers.

PLATE V.

THIRD ROOM CONTAINING GREEK VASES.

A table ſupported by chimæras in bronze, ſimilar to ſome limbs of ideal animals, adapted to the ſame purpoſe, which have been found among the remains of Pompeia; a bronze lamp, bronze candelabra, and a few other utenſils, of a quiet hue and of a ſepulchral caſt, analogous to the chief contents of this room, form the principal ornaments which accompany the vaſes.

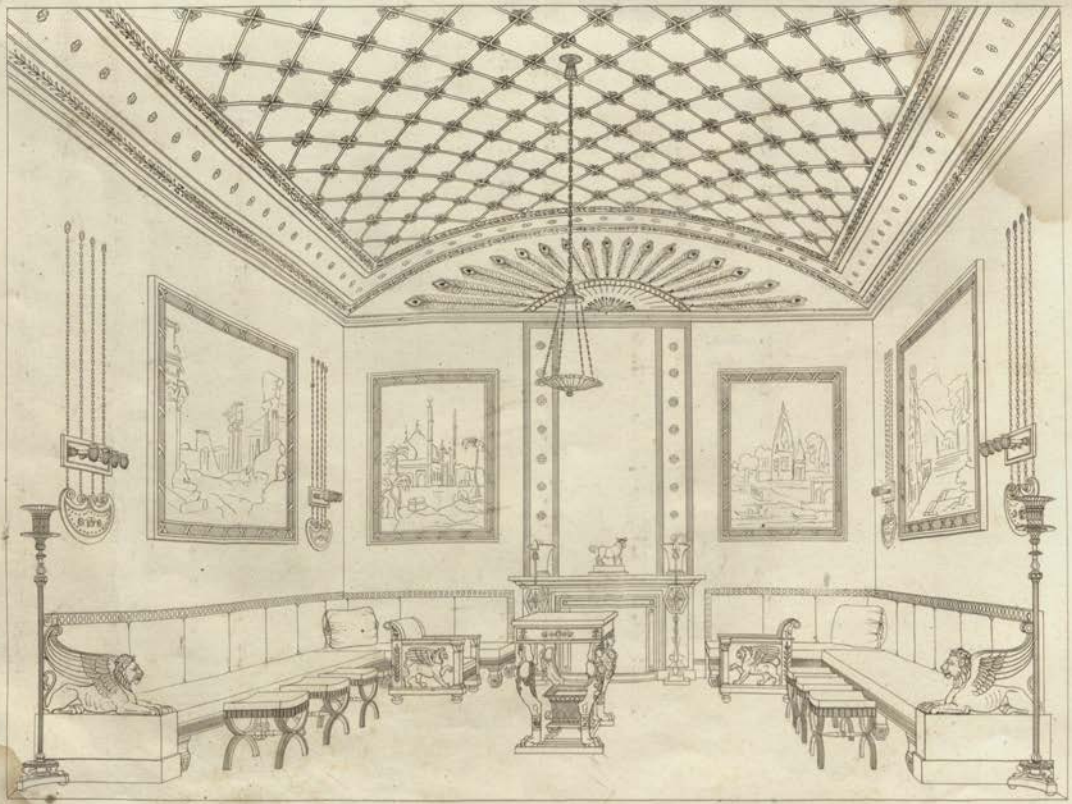
PLATE VI.

DRAWING-ROOM.

This room was principally fitted up for the reception of four large pictures, executed by Mr. Daniel, and repreſenting buildings in India, of Mooriſh architecture. Some part of the arrangement and decoration of the room were, for this reaſon, borrowed from the Saracenic ſtyle; though, from the unavoidable intermixture of other productions of art, of a totally different character with the pictures aforementioned, it was impoſſible to adhere to the Mooriſh ſtyle in the greater part of the detail.

A low ſofa, after the eaſtern faſhion, fills the corners of this room. Its ceiling, imitated from thoſe prevailing in Turkiſh palaces, conſiſts of a canopy of trellice-work, or reeds, tied together with ribbons. The border and the compartments of this ceiling diſplay foliage, flowers, peacock's feathers, and other ornaments of a rich hue, and of a delicate texture, which, from the lightneſs of their weight, ſeem peculiarly adapted for this lofty and ſuſpended ſituation. Perſian carpets cover the floor.

As the colours of this room, in compliance with the oriental taſte, are everywhere very vivid, and very ſtrongly contraſted, due attention has been paid to their gradually lightening, as the eye roſe from the ſkirting to the cornice. The tint of the ſofa is deep crimſon; that of the walls ſky blue;



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and that of the ceiling pale yellow, intermixed with azure and with ſea green. Ornaments of gold, in various ſhades, relieve and harmonize theſe colours. Round the room are placed incenſe urns, caſſolettes, flower baſkets, and other vehicles of natural and artificial perfumes.

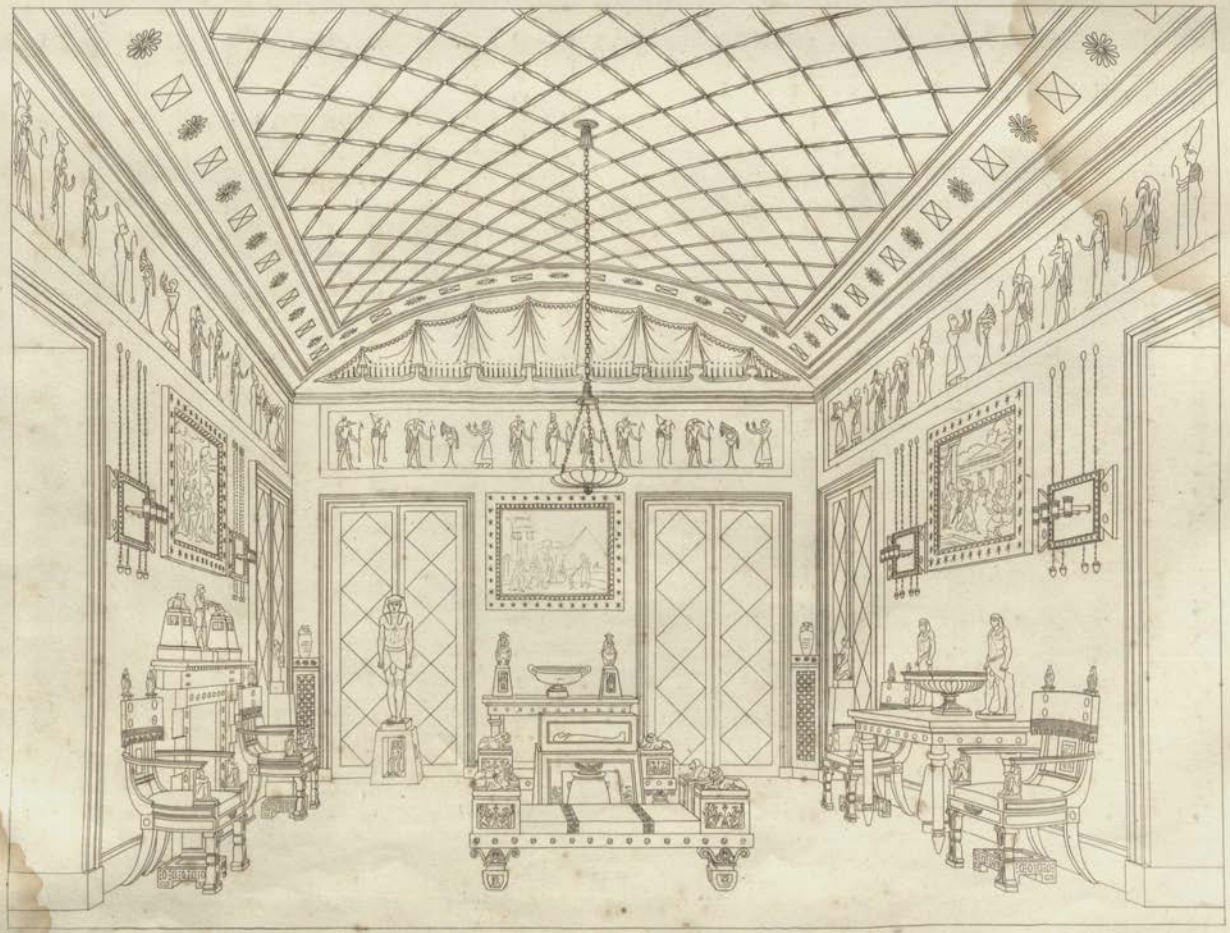
PLATE VII.

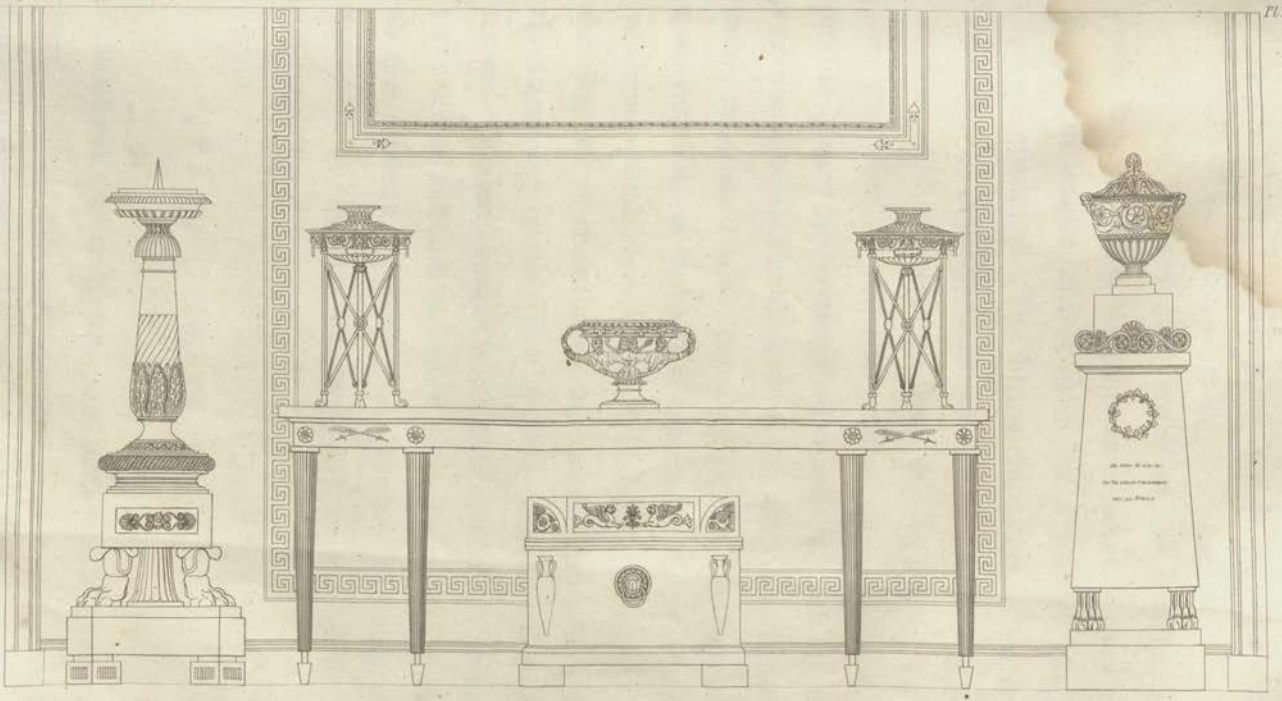
The central object in this room is a fine marble group, executed by Mr. Flaxman, and repreſenting Aurora viſiting Cephalus on mount Ida. The whole ſurrounding decoration has been rendered, in ſome degree, analogous to theſe perſonages, and to the face of nature at the moment when the firſt of the two, the goddeſs of the morn, is ſuppoſed to announce approaching day. Round the bottom of the room ſtill reign the emblems of night. In the rail of a black marble table are introduced medallions of the god of ſleep and of the goddeſs of night. The bird conſecrated to the latter deity perches on the pillars of a black marble chimney-piece, whoſe broad frieze is ſtudded with golden ſtars. The ſides of the room diſplay, in ſatin curtains, draped in ample folds over pannels of looking-glaſs, and edged with black velvet, the fiery hue which fringes the clouds juſt before ſunriſe: and in a ceiling of cooler ſky blue are ſown, amidſt a few ſtill unextinguiſhed luminaries of the night, the roſes which the harbinger of day, in her courſe, ſpreads on every ſide around her.

The pedeſtal of the group offers the torches, the garlands, the wreaths, and the other inſignia belonging to the miſtreſs of Cephalus, diſpoſed around the fatal dart of which ſhe made her lover a preſent. The broad band which girds the top of the room, contains medallions of the ruddy goddeſs and of the Phrygian youth, intermixed with the inſtruments and the emblems of the chace, his favourite amuſement. Figures of the youthful hours, adorned with wreaths of foliage, adorn part of the furniture, which is chiefly gilt, in order to give more relief to the azure, the black, and the orange compartments of the hangings.

PLATE VIII.

Happening to poſſeſs ſeveral Egyptian antiquities, wrought in variouſly coloured materials, ſuch as granite, ſerpentine, porphyry, and baſalt, of which neither the hue nor the workmanſhip would have well accorded with thoſe of my Greek ſtatues, chiefly executed in white marble alone, I thought it beſt to ſegregate theſe former, and to place them in a ſeparate room, of which the decoration ſhould, in its character, bear ſome analogy to that of its contents. Accordingly, the ornaments that adorn the walls of this little canopus are, partly, taken from Egyptian ſcrolls of papyrus; thoſe that embelliſh the ceiling, from Egyptian mummy caſes; and the prevailing colours of both, as well as of the furniture, are that pale yellow and that blueiſh green which hold ſo conſpicuous a





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rank among the Egyptian pigments; here and there relieved by maſſes of black and of gold.

Let me however avail myſelf of the deſcription of this room, to urge young artiſts never to adopt, except from motives more weighty than a mere aim at novelty, the Egyptian ſtyle of ornament. The hieroglyphic figures, ſo univerſally employed by the Egyptians, can afford us little pleaſure on account of their meaning, ſince this is ſeldom intelligible: they can afford us ſtill leſs gratification on account of their outline, ſince this is never agreeable; at leaſt in as far as regards thoſe ſmaller details, which alone are ſuſceptible of being introduced in our confined ſpaces. Real Egyptian monuments, built of the hardeſt materials, cut out in the moſt prodigious blocks, even where they pleaſe not the eye, through the elegance of their ſhapes, ſtill amaze the intellect, through the immenſity of their ſize, and the indeſtructibility of their nature. Modern imitations of thoſe wonders of antiquity, compoſed of lath and of plaſter, of callico and of paper, offer no one attribute of ſolidity or grandeur to compenſate for their want of elegance and grace, and can only excite ridicule and contempt.

PLATE IX.

Sideboard adorned with emblems of Bacchus and of Ceres. Cellaret ornamented with amphoræ and with figures, alluſive to the liquid element. To the right, a ſloping altar

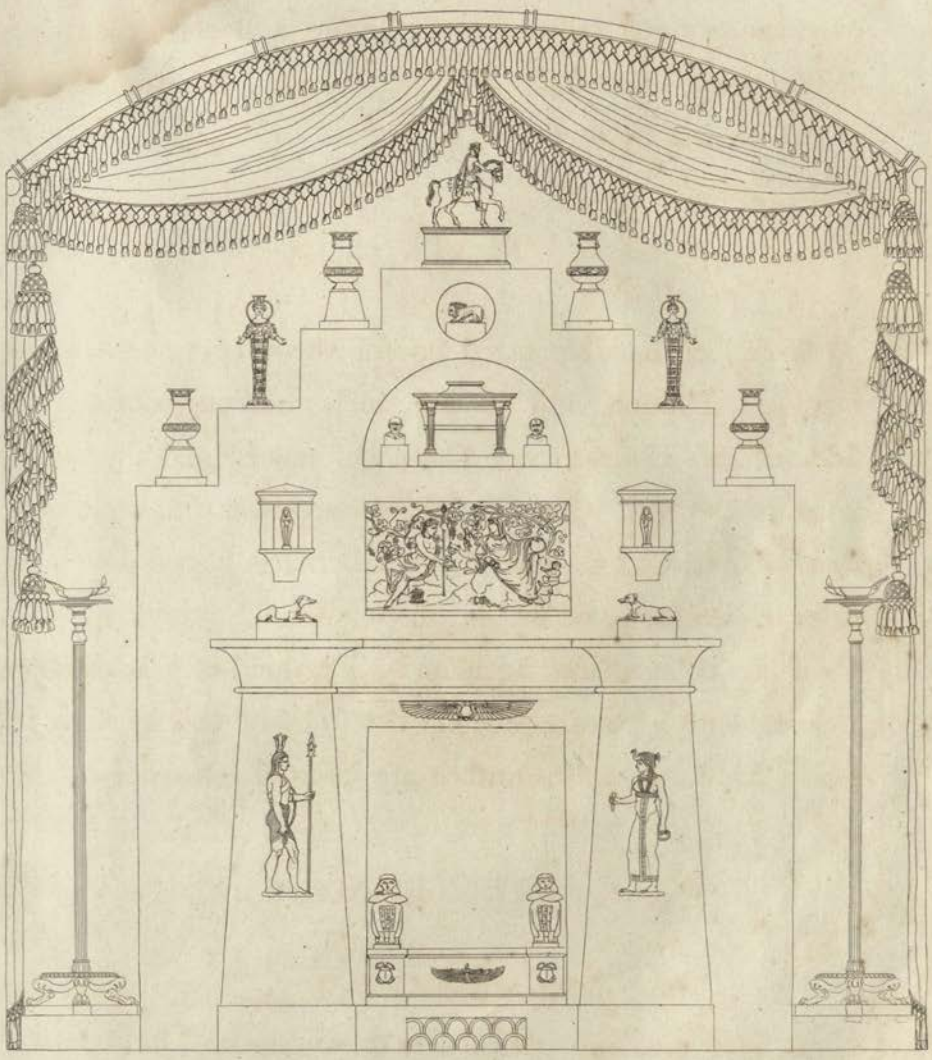
or pedeſtal, ſurmounted by a vaſe. To the left, a lofty candelabrum, deſtined to ſupport a torch. On the table, a vaſe with Bacchanalian marks, placed between two caſſolettes: over the ſame a picture, repreſenting a Bacchanalian proceſſion: the picture-frame of mahogany and gold, ſtrengthened at the corners by metal gilt claſps.

PLATE X.

Cloſet or boudoir fitted up for the reception of a few Egyptian, Hindoo, and Chineſe idols and curioſities. The ſides of this Lararium are formed of pillars, and the top of laths, of bamboo. Over theſe hangs a cotton drapery, in the form of a tent. One end of this tabernacle is open, and diſplays a mantle-piece in the ſhape of an Egyptian portico, which, by being placed againſt a back ground of looking-glaſs, appears entirely inſulated. On the ſteps of this portico are placed idols, and in its ſurface are inſerted bas-reliefs.

PLATE XI.

No. 1 and 2. Front and end of a large library or writing-table, flanked with paper preſſes, or eſcrutoirs. The tops that terminate theſe preſſes preſent the ſhape of ancient Greek houſe roofs. Their extremities or pediments contain the heads of the patron and patroneſs of ſcience, of Apollo and of Minerva.



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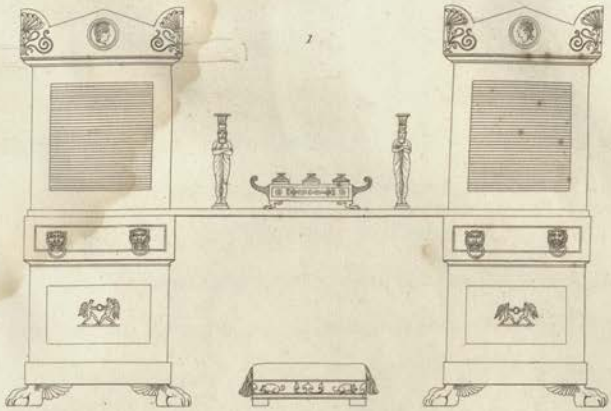

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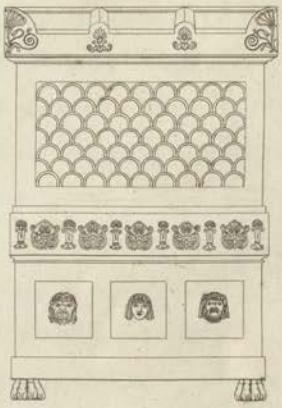

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No. 3 and 4. Front and ſide of an arm-chair.

No. 5. Flat cup of roſſo antico, placed on tripod of bronze: bronze ornaments round the triangular pedeſtal. For the plan of this pedeſtal ſee Plate 54, No. 3.

Many of the inſulated ornaments, which adorn the various objects of uſe and of decoration, in wood and ſtone, here repreſented, are in bronze, left ſimply to exhibit its own green patina. Theſe ornaments in bronze, which, being caſt, may, wherever a frequent repetition of the ſame forms is required, be wrought at a much cheaper rate than ornaments in other materials, only producible through the more tedious proceſs of carving; which, moreover, may be indiſcriminately affixed to objects in wood, or ſtone, or metal, or porcelaine, or any other; which, thirdly, when once placed, ſeem liable to little or no injury or diſcolouring either from the effects of weather or wear, of carriage or dirt; which, in the fourth place, nowiſe irretrievably cohering with the body of the object, on whoſe ſurface they are ſituated, may, either on a renewal or a change of habitation, be taken off things become uſeleſs or decayed, however long they have adhered to the ſame, and be applied to new objects; and which, finally, on a deſire to increaſe the richneſs of their appearance, may, however long they have ſerved in their green and naked ſtate, ſtill aſſume a richer garb, be gilt and be burniſhed, ſeem, in a country where fuel is leſs expenſive than hands, and where the atmoſphere, charged with damp and with ſmoke, is ſeldom pure, preferable to ſculptured ornaments, whoſe original fabrication,

in any quantities, is more expenſive; whoſe texture is more brittle; whoſe hue is more delicate; which, eaſily diſcoloured, and eaſily broken, are difficult to clean, and more difficult to mend; and which, laſtly, never ſuſceptible of being ſevered from the object to which they belong, muſt follow its fate, and periſh with the ſame.

PLATE XII.

No. 1 and 2. End and front of a table

No. 3, 4, and 5. Different ſtools.

No. 6 and 7. End and front of a table.

PLATE XIII.

No. 1 and 2. End and front of a table, in the boudoir, or repoſitory of Egyptian, Hindoo, and other curioſities.

No. 3. Front of a table, in the room dedicated to Aurora. Females, emblematic of the four horæ or parts of the day, ſupport its rail, the frieze of which contains medallions of the deities of night and ſleep. On the table ſtands a clock, carried by a figure of Iſis, or the moon, adorned with her creſcent.

PLATE XIV.

No. 1. Fire ſcreen. A profile of the ſame ſcreen may be ſeen in Plate 50, No. 3.

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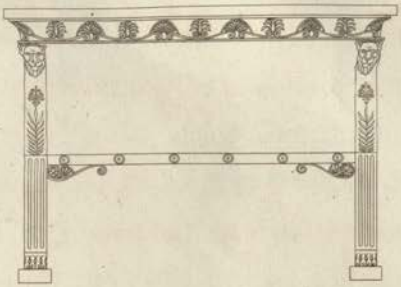

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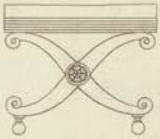

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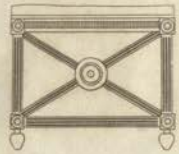

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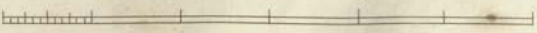

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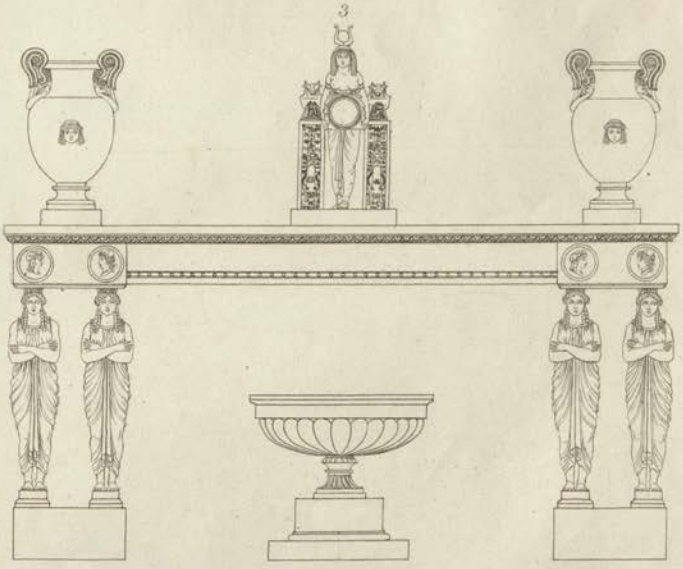

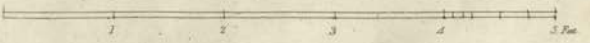

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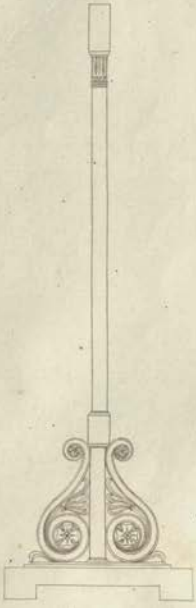

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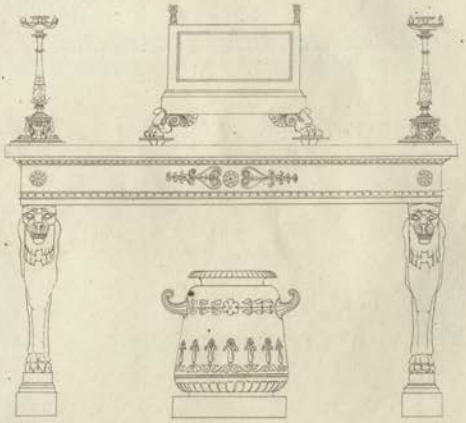

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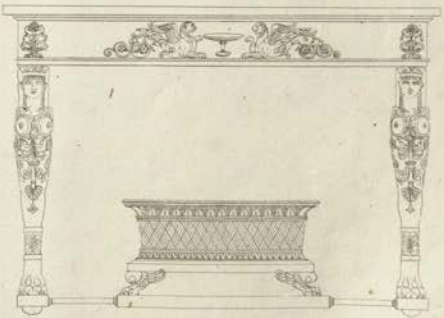

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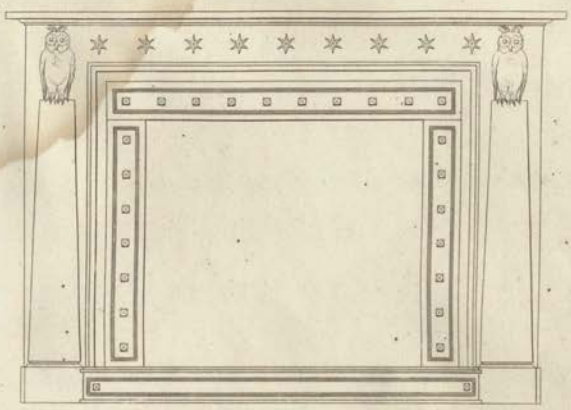

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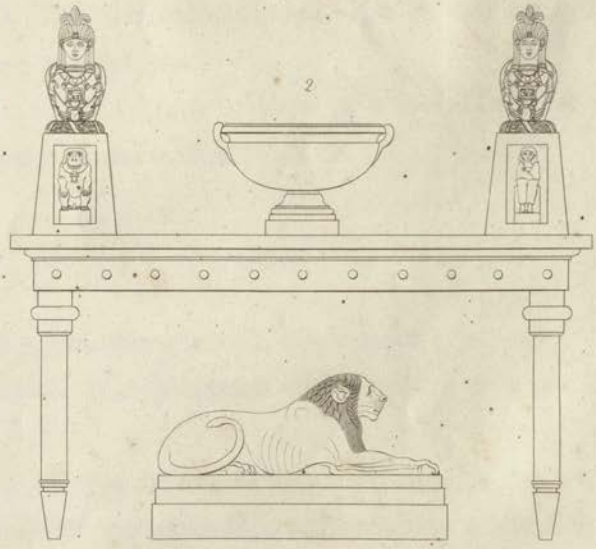

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No. 2. Pedeſtal, belonging to the group of Aurora and Cephalus, and adorned with ornaments, emblematic of theſe perſonages; ſuch as torches, flowers, a dart, a diadem of ſtars, and the head of Jupiter Serapis or Pluto, figurative of death.

No. 3 and 4. Front and profile of a dreſſing-glaſs.

PLATE XV.

No. 1. Tripod table, ſupported by chimæras. A plan of this table is found in Plate 54, No. 1.

No. 2. End of a table, belonging to the muſic room, and adorned with an antique lyre.

No. 3. Table, on which ſtands a glazed caſe or ſhade, between two candleſticks.

No. 4 and 5. Front and end of a table, under which is introduced a flower baſket.

PLATE XVI.

No. 1. Chimney-piece in black marble, belonging to the Aurora room, and decorated with emblems of night in gilt bronze.

No. 2. Table, belonging to the Egyptian room. On this table ſtands, between two Egyptian ædiculæ, containing idols, and ſupporting Canopuſes, a cup of baſalt. Under the table lies a lion of the ſame material.

PLATE XVII.

No. 1 and 2. Front and end of a glazed caſe, containing a ſmall mummy, and of the ſloping or pyramidic pedeſtal which ſupports this caſe. Within this pedeſtal, which is perforated, ſtands an antique cinerary urn of Egyptian or oriental alabaſter. Two ſeated figures of prieſts, wearing maſks of various animals, guard the entrance: over which hovers a winged Iſis, emblematic of the immortality of the ſoul.

No. 3 and 4. Front and end of ſettees, belonging to the Egyptian room.

No. 5. Bronze tripod, with hinges and ſliders, made to take to pieces and to fold up, after the manner of ancient tripods.

PLATE XVIII.

No. 1. Mantle-piece: the bas reliefs on the jambs repreſent candelabra, ſurmounted by pine cones, like thoſe uſed in Italy to light fires.

No. 2. Pole fire ſcreen, in the ſhape of a Roman ſhield, adorned with Jove's fulmen, as wrought by the Cyclops.

> .....Tris imbris torti radios, tris nubis aquoſæ,
> Addiderant; rutili tris ignis, et alitis auſtri."
>
> ÆN. lib. 8.

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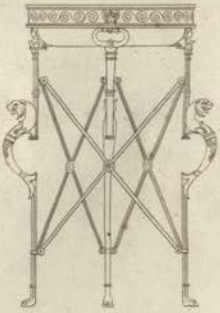

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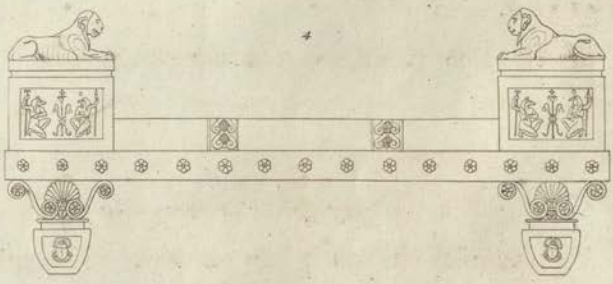

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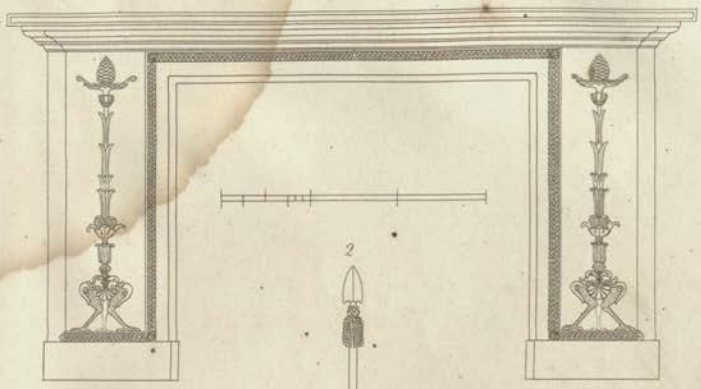

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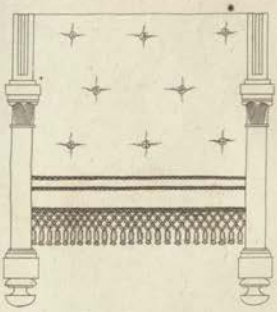

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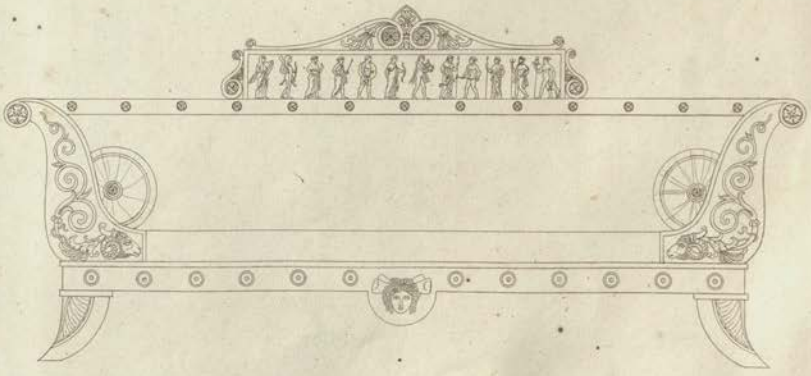

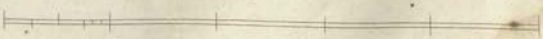

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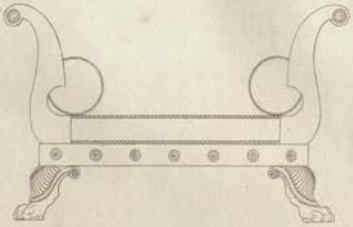

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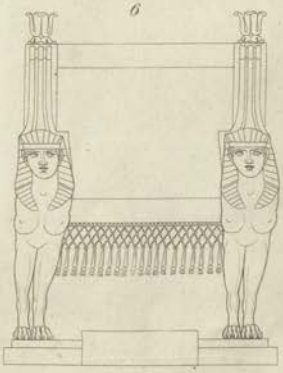

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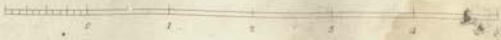

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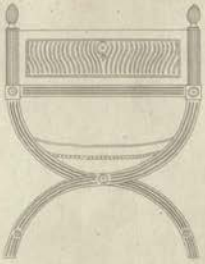

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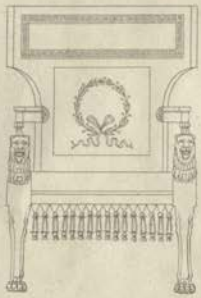

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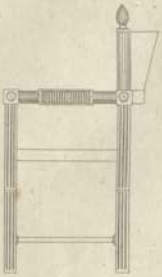

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No. 3 and 4. Front and ſide view of a deep arm-chair, adorned with a chimæra, copied from a ſarcophagus in the collection of Prince Braſchi at Rome.

The correſponding chair is adorned with a griffin, copied from the ſame ſarcophagus.

No. 5. Settee belonging to the Lararium. Its frieze contains, in ſmall, the figures of the twelve great gods of the Greeks and Romans, as repreſented in the old ſtiff ſtyle of workmanſhip, round the Bocca di pozzo, in the Capitol.

PLATE XIX.

No. 1. Tripod table.

No. 2. Settee.

No. 3 and 4. Chairs.

No. 5. Round table.

No. 6 and 7. Front and ſide view of ſtone ſeats, adorned with ſphinxes and Lotus flowers.

PLATE XX.

No. 1. Side of a table.

No. 2. End of the ſame table.

No. 3 and 4. Front and ſide of an arm-chair, after the manner of the ancient curule chairs.

No. 5 and 6. Front and ſide of an arm-chair.

PLATE XXI.

Stand of bronze and gold, ſupporting a large ſea-green China bowl, adorned with the meander and the Lotus flower. The ornaments of this ſtand, ſuch as the Iris, the water-leaf, and the ſwans, are chiefly borrowed from the aquatic reign.

PLATE XXII.

No. 1 and 2. Two views of a tea-table, with very projecting horizontal handles. Under this tea-table, on a tablet ſupported by pheaſant's feet, ending in a ſcroll, ſtands a tea-cheſt with perpendicular handles.

No. 3. Tripod table.

No. 4. Bronze candelabrum.

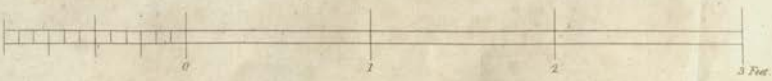
No. 5 and 6. Front and ſide of a large arm-chair.

PLATE XXIII.

Upright piano-forte. Two genii, contending for a wreath form a group round the key-hole.

PLATE XXIV

No. 1. End of a narrow pier table, from the rail of which hangs a broad fringe, carved in wood.



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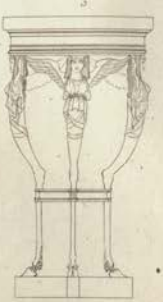

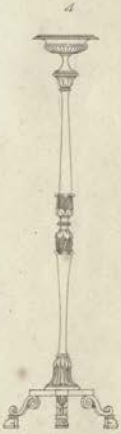

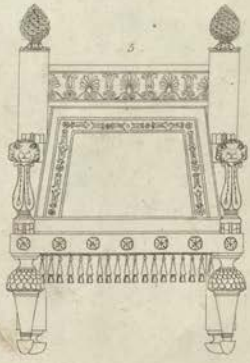

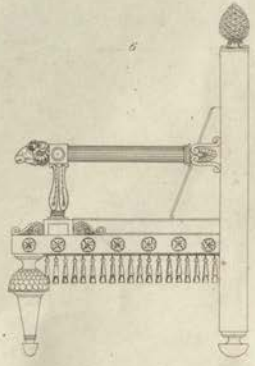

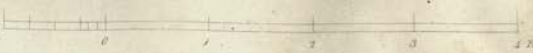

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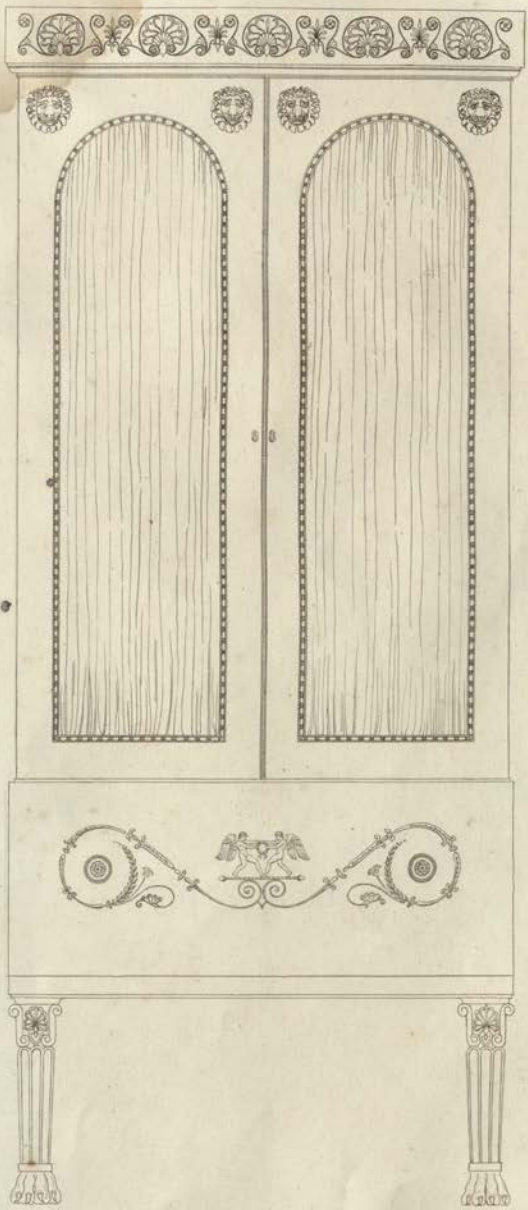

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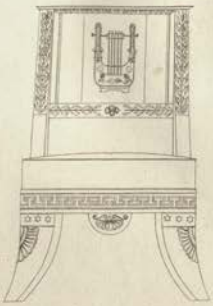

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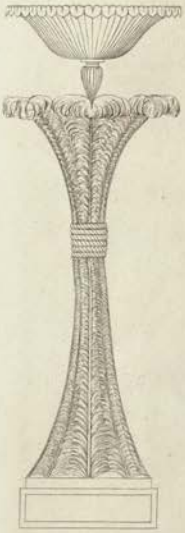

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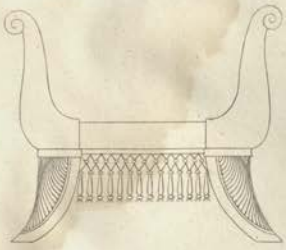

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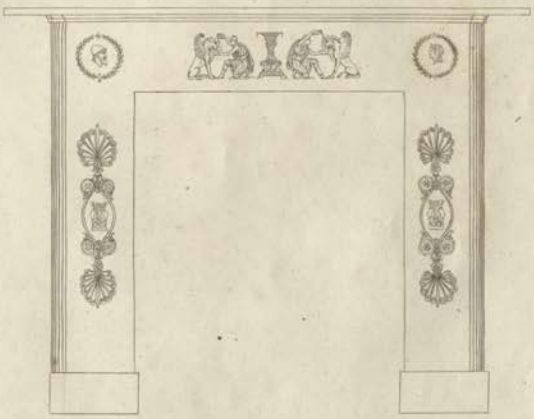

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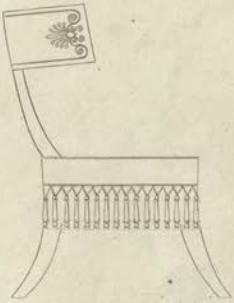

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6 1 2 3 4 5 Feet

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No. 2 and 3. Mahogany chairs, inlaid in metal and ebony.

Theſe ſpecies of inlayings in metal, on a ground of ebony or dyed wood, ſeem peculiarly adapted to the nature of the mahogany furniture ſo much in uſe in this country, which they enliven, without preventing it, by any raiſed ornaments, from being conſtantly rubbed, and kept free from duſt and dirt. At Paris they have been carried to a great degree of elegance and perfection. The metal ornament, and the ground of ſtained wood in which it is inſerted, being, there, ſtamped together, and cut out, through dint of the ſame ſingle mechanical proceſs, they are always ſure of fitting each other to the greateſt degree of nicety.

See Plate 26, No. 6, a ſide view of the chair, No. 3.

No. 4. Wine cooler, in the ſhape of an antique bath or lavacrum.

No. 5. Candelabrum, compoſed of a Lotus flower iſſuing from a bunch of oſtrich feathers.

No. 6. Pedeſtals belonging to a ſideboard; imitated from an Etruſcan altar in the villa Borgheſe.

For the plan of this pedeſtal ſee Plate 55, No. 2.

PLATE XXV.

No. 1. Stool.

No. 2. Tripod table. For the plan of this table ſee Plate 55, No. 5.

No. 3. Mantle-piece of white marble, ſtudded with bronze ornaments. The candelabrum placed between two Mythriac figures, and the heads of Veſta and of Vulcan are emblematic of the worſhip of fire.

No. 4. Side view of a chair.

No. 5. Little round monopodium or ſtand, of which the top, through means of a ſlider and a ſcrew, is capable of being raiſed or lowered at pleaſure.

PLATE XXVI.

No. 1 and 2. Two chairs.

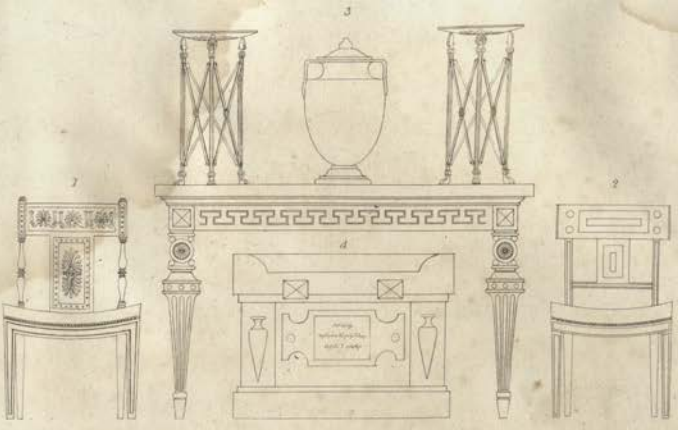
No. 3. Front view of a table, on which ſtands a vaſe, between two tripods.

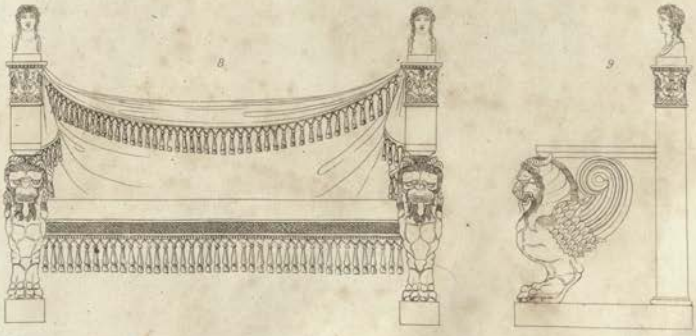
No. 4. Box or coffer, imitated from an ancient ſarcophagus of verde antico, at preſent ſerving as a fountain of ablution in the ſmall moſque, called Kliſſie Dgiamee, at Conſtantinople.

No. 5 and 6. Side views of two mahogany chairs. No. 5 is the ſide view of the chair, Plate 24, No. 3.

No. 7. End of a table.

No. 8 and 9. Settee. The ends are copied from a fine antique chimæra of marble, in the ſtudio of Cavaceppi at Rome.





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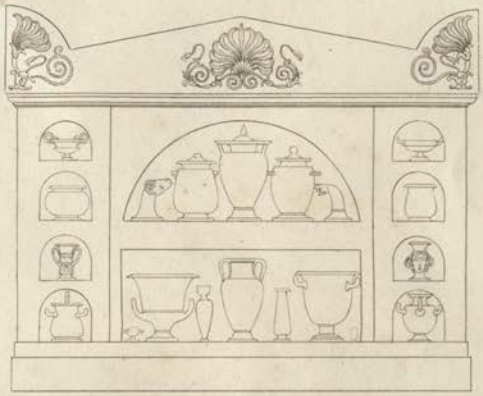

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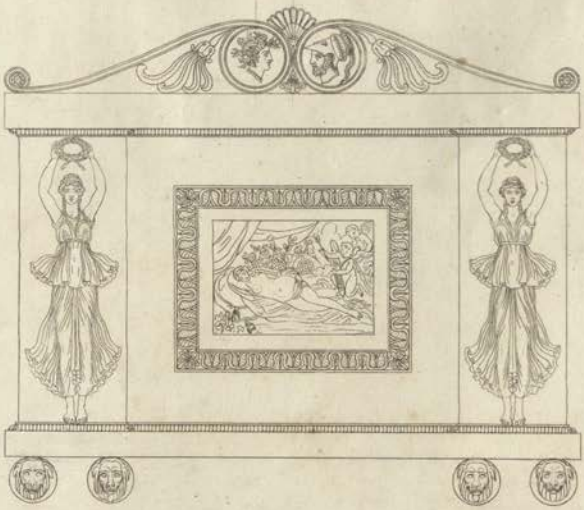

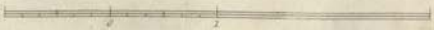

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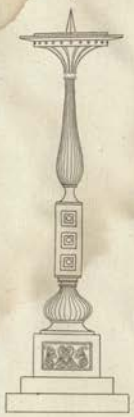

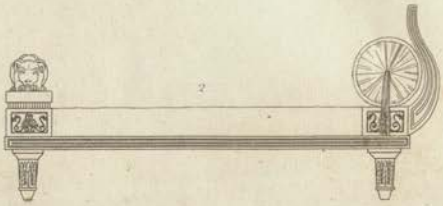

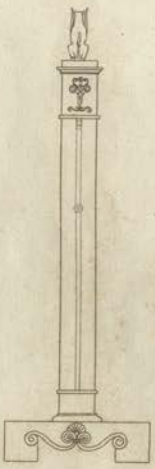

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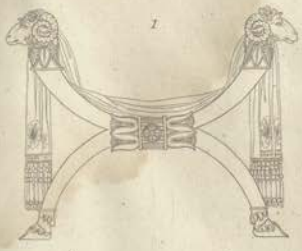

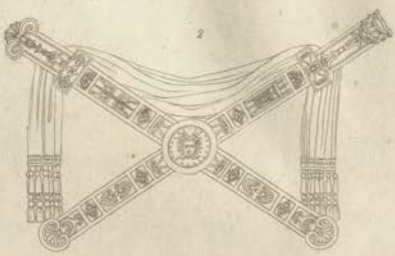

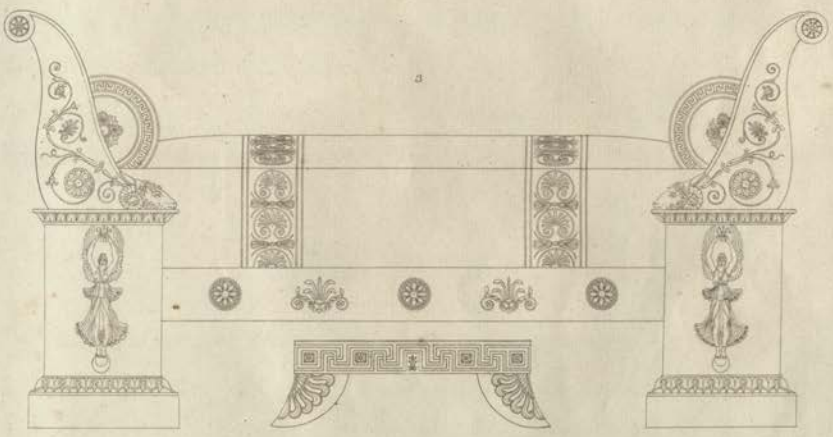

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PLATE XXVII.

No. 1. Receſſes in the ſhape of ancient hypogea, or niches for cinerary urns, deſtined for the reception of ſmall ſepulchral vaſes.

No. 2. Frame, containing a picture in enamel, repreſenting a ſleeping Venus, ſurrounded by Cupids. The top or pediment of this frame is adorned with medallions of the goddeſs and of Mars. Its jambs or pilaſters are ornamented with figures of dancing nymphs, holding up wreaths of myrtle.

PLATE XXVIII.

No. 1. Candelabrum deſtined to carry a torch.

No. 2 and 3. Side and end of a couch: a greyhound lies watching on the footboard, after the manner of ſimilar animals on Gothic ſarcophagi.

No. 4 and 5. Front and profile of a fire ſcreen, with wings to draw out.

No. 6 and 7. Side and end of a couch, ſhaped like the ancient Triclinia: a leopard's ſkin thrown over the ſeat.

PLATE XXIX.

No. 1. Folding ſtool, with ram's head and hoof extremities: looſe drapery thrown over the ſeat.

No. 2. Folding ſtool, formed of antique ſwords, croſſed.

No. 3. Bedſtead of mahogany and bronze. The pilaſters ornamented with figures of Night, riſing on her creſcent, and ſpreading her poppies.

No. 4. Toilet ſtand for ewer and baſon. Sea monſters and other aquatic emblems round the frieze.

No. 5. End of the ſofa in the room, Plate 5.

PLATE XXX.

Chandelier of bronze and gold; ornamented with a crown of ſtars over a wreath of night-ſhade.

PLATE XXXI.

Old China jar, of a rich purple hue, mounted in or-moulu.

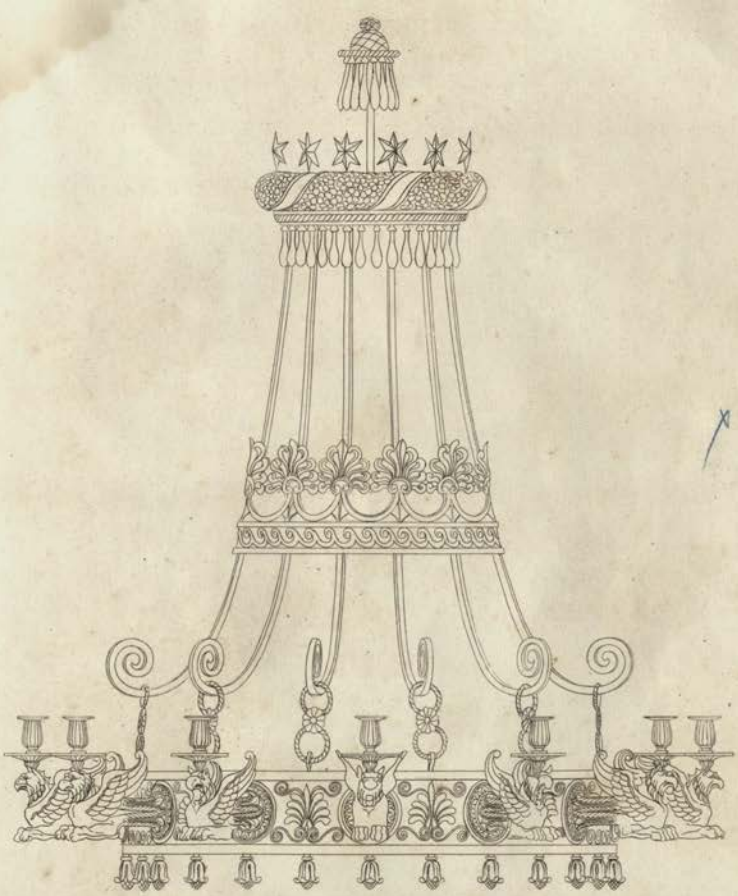
PLATE XXXII.

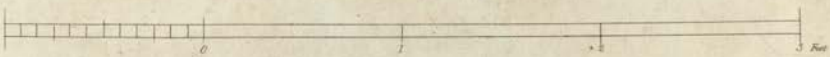
No. 1. Tripod table, in mahogany and gold.

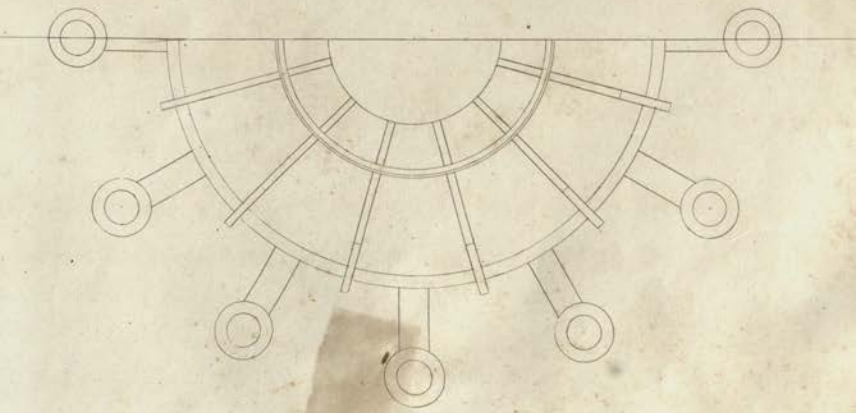
No. 2. Plan of the ſame.

PLATE XXXIII.

Dreſſing-table, in mahogany and gold, ſupported by heads and claws of Sphinxes: vaſe of alabaſter placed on the table.







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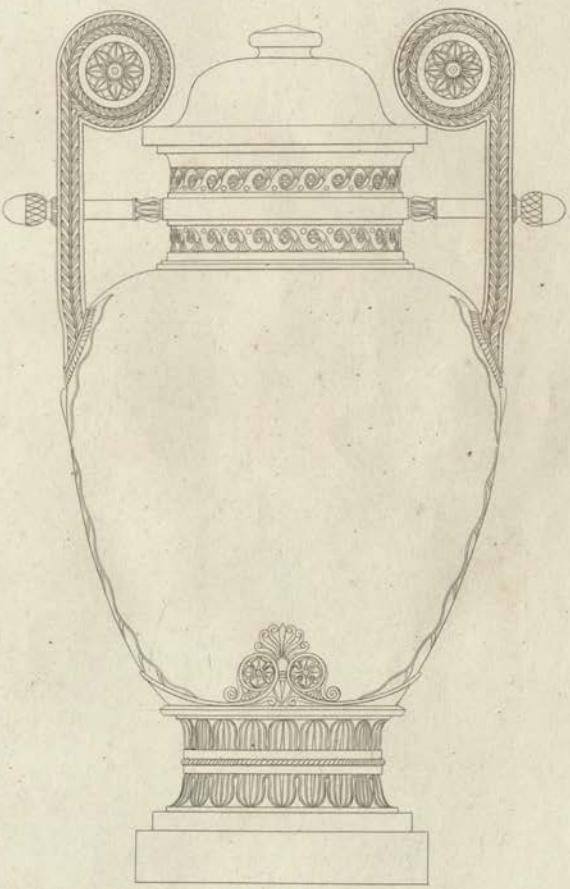

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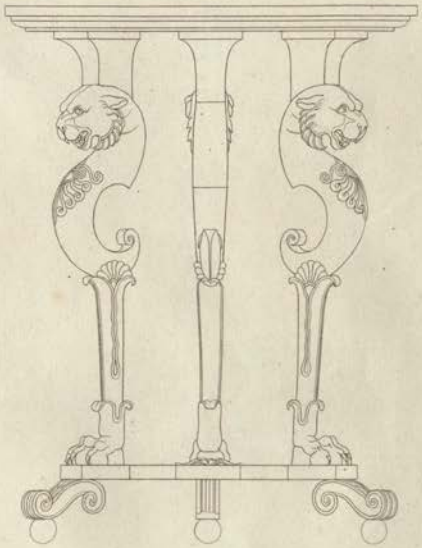

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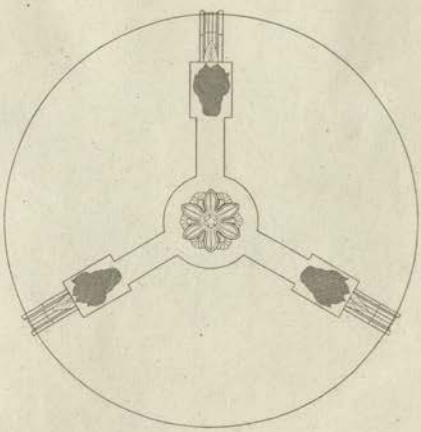

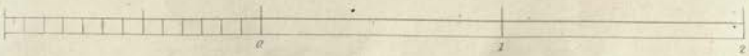

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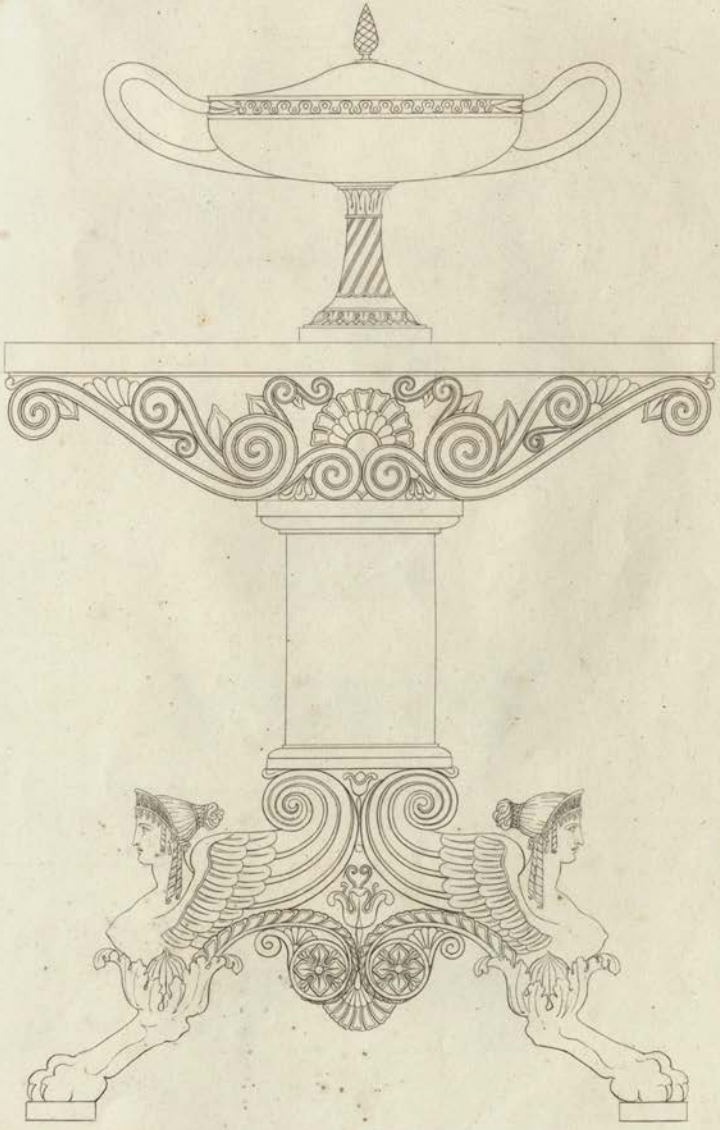

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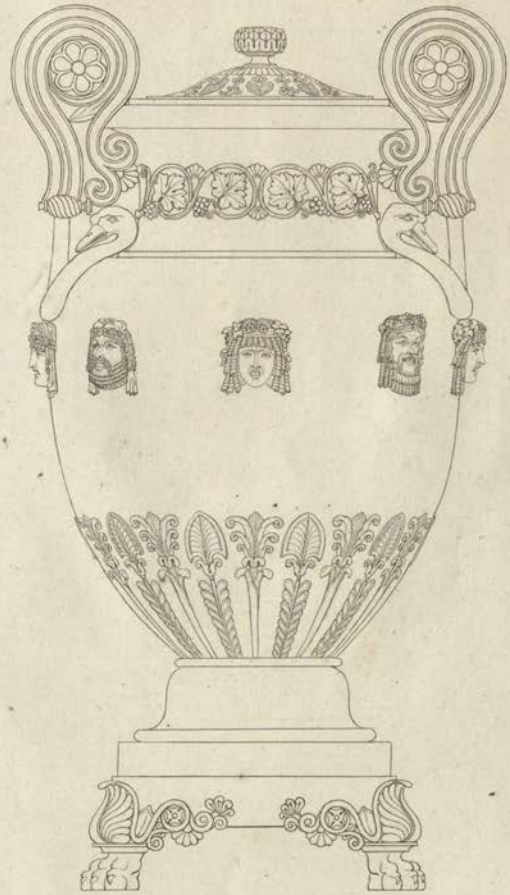

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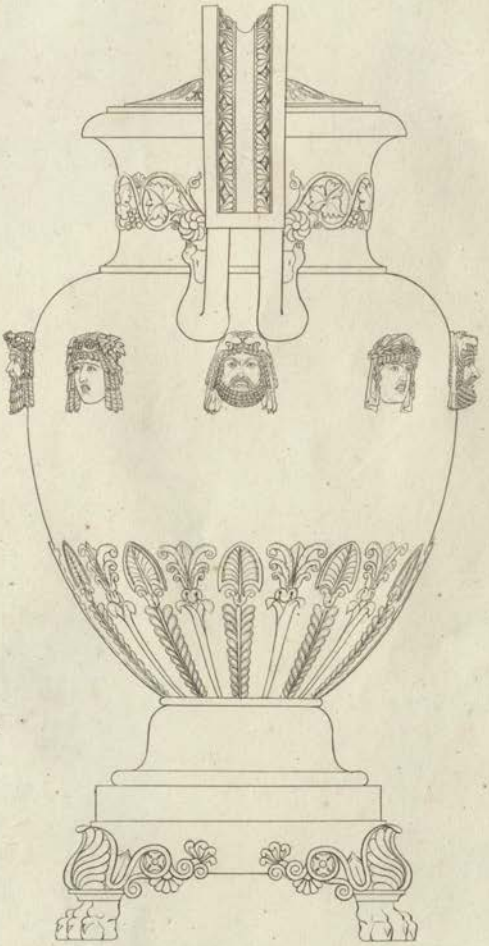

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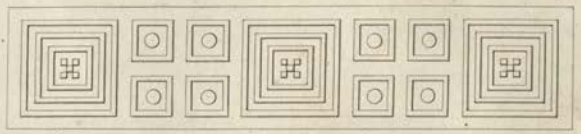

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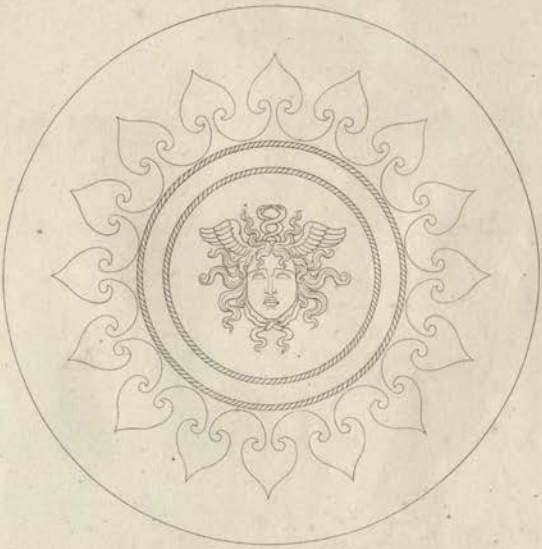

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PLATE XXXIV.

Vaſe of bronze and gold: ſhape and handles copied from a Greek vaſe of white marble in the muſeum at Portici. A group of Apollo Citharædus, and Genius, borrowed from a bas-relief in the Britiſh Muſeum, together with other emblems of Apollo, ornament this vaſe.

PLATE XXXV.

Vaſe of bronze and gold, of the ſame ſhape as the former, and intended as a companion to the ſame, but ornamented with Bacchanalian maſks, vine wreaths, and other emblems of Bacchus.

PLATE XXXVI.

Side view of the vaſe, Plate 35.

PLATE XXXVII.

Comic and tragic maſks, of Silenus, of Bacchante, of Juno, and of Hercules, taken from antique ornaments.

PLATE XXXVIII.

No. 1. Bottom of bronze lamp, in the room, Plate 5.

No. 2 and 3. Moſaic borders of floor and ceiling.

PLATE XXXIX.

Top and elevation of a round monopodium or table in mahogany, inlaid in ebony and ſilver.

PLATE XL.

No. 1. Vaſe of alabaſter.

No. 2 and 3. Side and front of a ſtool; the elbows formed by ſwans, on a plinth ornamented with the Grecian ſcroll, emblematic of waves.

No. 4. Dreſſing-table, ſupported by female terms, copied from the Inſtitute at Bologna.

No. 5. Picture frame.

No. 6. Side view of a chair.

PLATE XLI.

No. 1. Ornament of the corner tiles on the pediment of the library table, Plate 11, No. 1.

No. 2. Ornament of the ſemi-circular tiles on the roof or top of the library table, Plate 11, No. 2.

No. 3. Ornament of the corner tiles on the pediment of the dreſſing-glaſs, Plate 14, No. 3.

No. 4. End of the claſps of the tea-cheſt, under the tea-table, Plate 22, No. 2.

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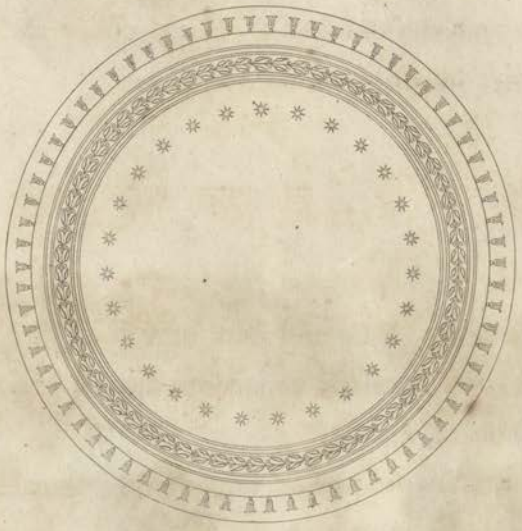

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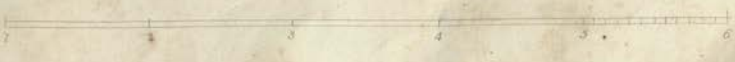

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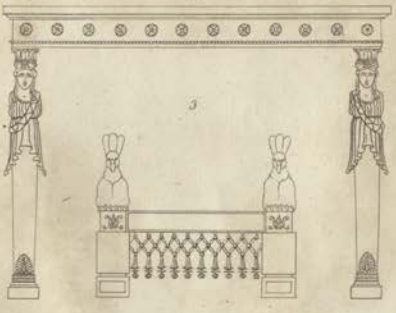

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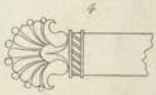
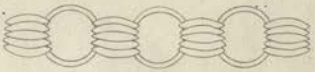

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No. 5. Chain belonging to the bronze lamp, in the room Plate 5.

No. 6. Top of the legs which ſupport the caſſolettes on the ſideboard, Plate 9.

No. 7. Capital of the pilaſters belonging to the dreſſing-glaſs, Plate 14, No. 3.

No. 8. Roſette, on the cover of the bronze and gold vaſes, Plates 34, 35, and 36.

No. 9. Capital of the pilaſters belonging to the ſettee, Plate 26, No. 8 and 9.

No. 10. Ancient drinking-horn.

No. 11. Ornament formed of a ſwan carrying a maſk; introduced in the caſſolettes on the ſideboard, Plate 9.

No. 12. Claw ſupporting a plinth.

No. 13. Ornament in the frieze of the table, Plate 15, No. 4.

No. 14. Ornament in the frieze of the library table, Plate 11, No. 2.

No. 15. Other ornament in ditto.

PLATE XLII.

Elevation and plan of a bronze gilt chandelier, ornamented with drops, priſms, &c. of cut glaſs.

PLATE XLIII.

No. 1. Sconce or girandole for four lights, in bronze and gold:

No. 2. Profile of ditto.

No. 3. Other ſconce or girandole for four lights.

The artificial lights, which our habitations require at night, in order to render the ſurrounding objects viſible, cannot be prevented from themſelves, in ſome meaſure, becoming the predominant viſible object. Hence the greateſt attention ſhould be adhibited to place, not only the different groups, but the different lights compoſing each group, in ſuch exact ſymmetry with regard to each other, as may prevent their preſenting, in any point of view, an indiſtinct and confuſed glare. Cluſtered and often zig-zagged as are the branches of the girandoles, in moſt of our public places and private rooms, the lights which they carry not only diffuſe leſs general ſplendour, but look individually leſs diſtinct and leſs grand, than if they were made to range on long horizontal lines, at equal diſtances from each other.

End view of a cradle in mahogany, ornamented in gilt bronze, with emblems of night, of ſleep, of dreams, and of hope.

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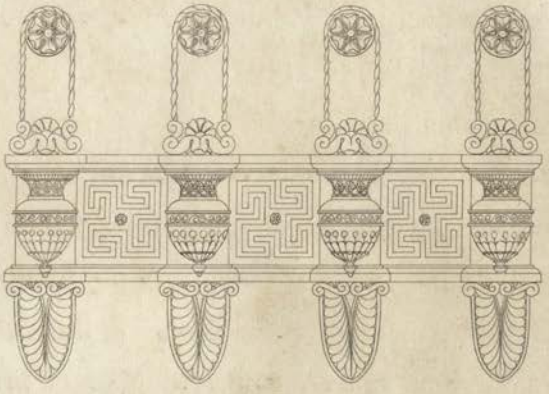

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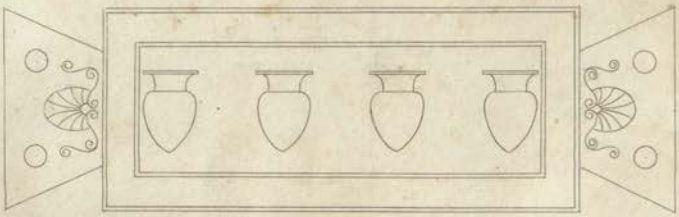

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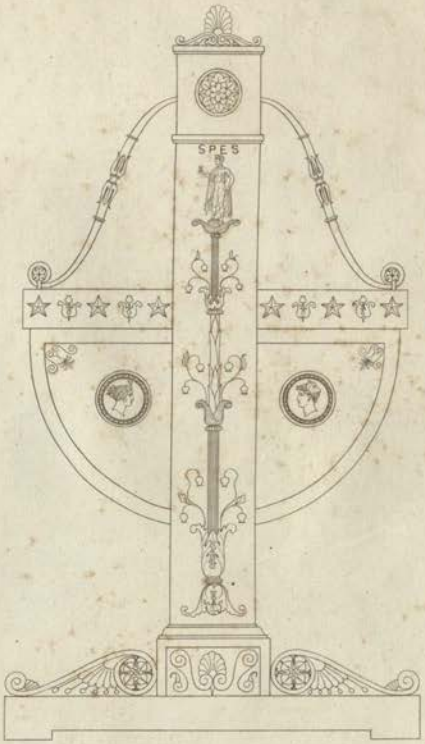

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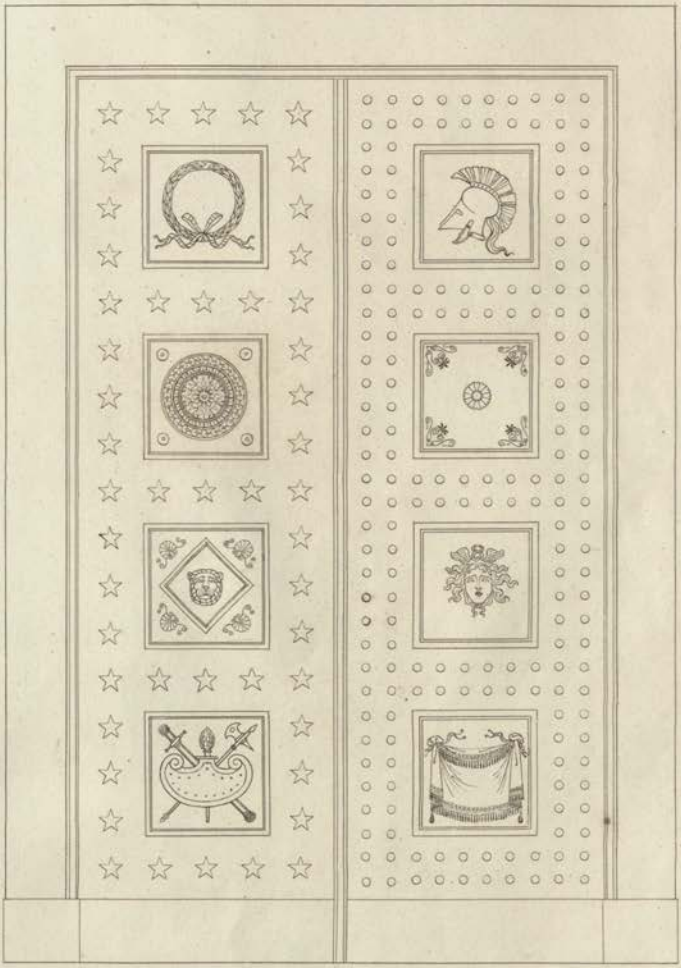

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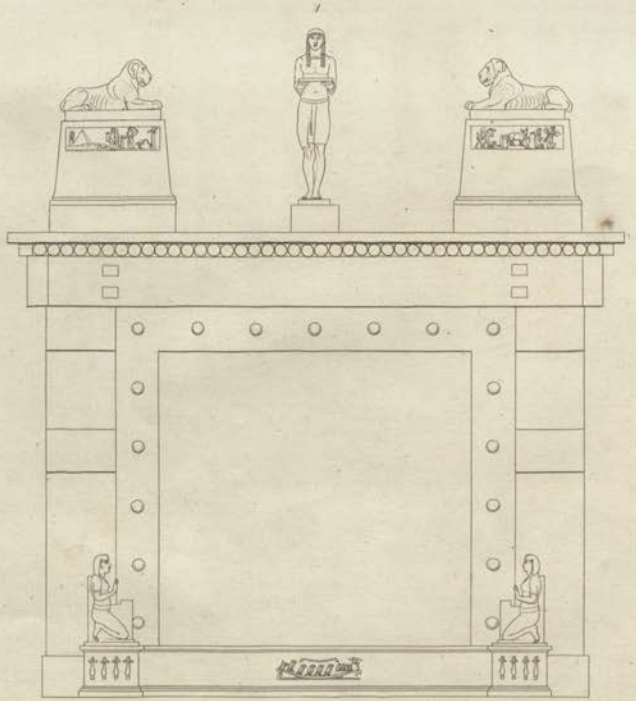
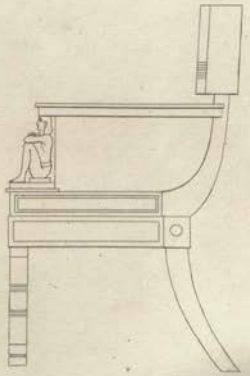




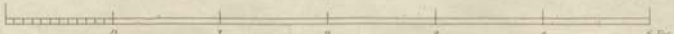


PLATE XLV.

Elevation of a folding door, ſhewing different ways in which the compartments or pannels may be ornamented.

At Florence I was much ſtruck with the grandeur which the doors of the Ufficii, and of other public buildings, derived from the equal diviſion of their compartments, and from the number of large braſs nail-heads with which the intervals between theſe compartments were ſtudded round. At Rome alſo I was much pleaſed with the magnificent ſimplicity which the door-ways of moſt handſome apartments preſented, in conſequence of their frames being a ſimple flat and broad band, either compoſed of, or repreſenting ſome rich marble. This faſhion might, I conceive, be imitated in this country, where the leaves of doors, in mahogany, ſtudded with gilt nails, and their frames, in ſcagliola, would have a peculiarly rich and beautiful effect.

PLATE XLVI.

No. 1. Mantle-piece of black marble, copied from the facade of a ſepulchral chamber, hewn in the ſolid body of a perpendicular rock, on the coaſt of ancient Lycia, and on the ſpot where formerly ſtood the city of Anti-phellos, mentioned by Strabo. It repreſents a facade or ſcreen of rude and maſſy timber-work, in which may be diſcerned the upright poſts, the tranſverſe beams, the rafters, the wedges, and the bolts.

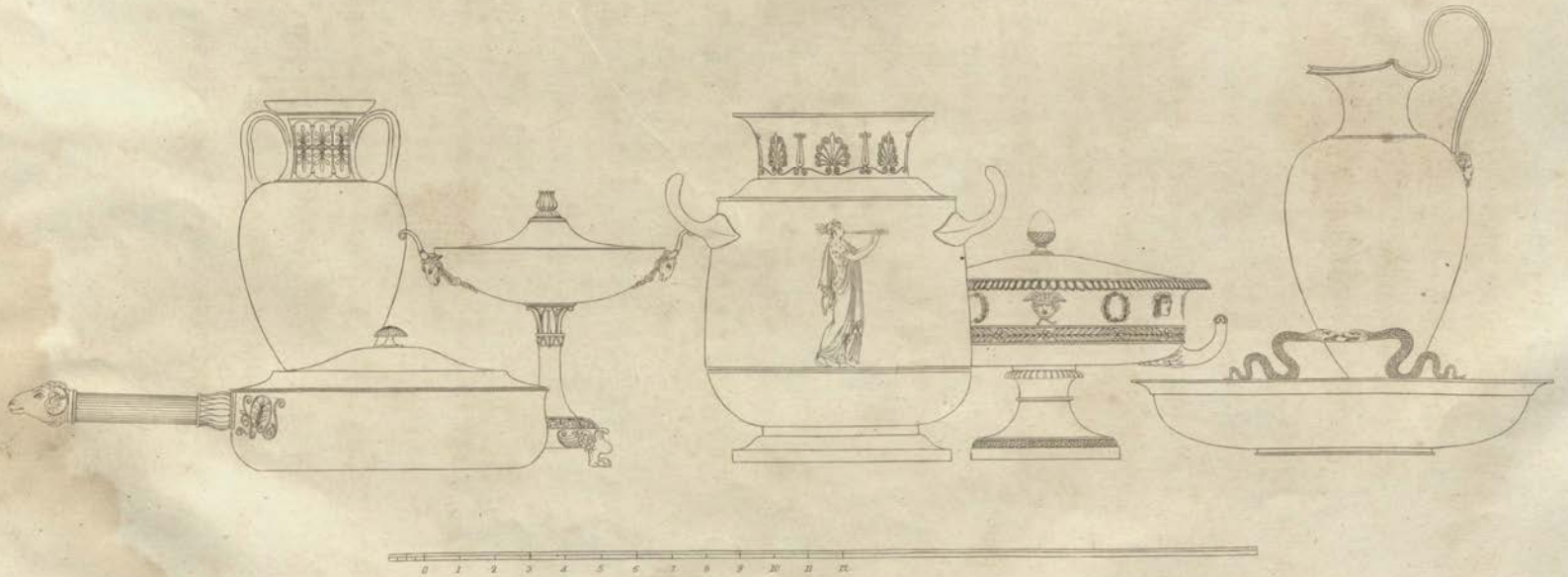
This mantle-piece is in the Egyptian room, Plate 8. The ornaments on its ſhelf and on its fender have been copied from Egyptian idols and bas-reliefs, partly exiſting in the Capitol and in the Vatican, and partly repreſented in the plates of the Herculaneum collection and of Denon's work.

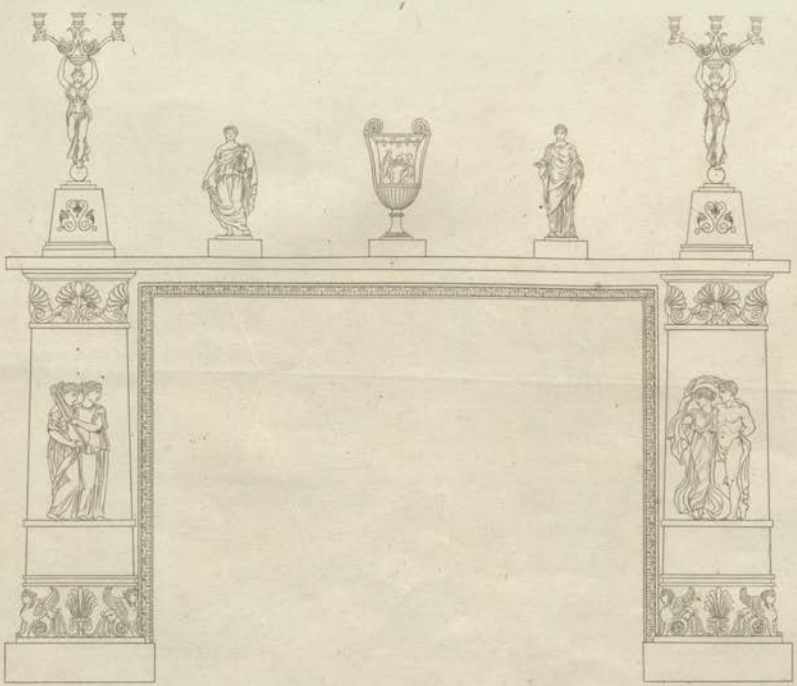
No. 2 and 3. Front and ſide view of a large arm-chair, in the Egyptian room, Plate 8. The crouching prieſts ſupporting the elbows are copied from an Egyptian idol in the Vatican: the winged Iſis placed in the rail is borrowed from an Egyptian mummy-caſe in the Inſtitute at Bologna: the Canopuſes are imitated from the one in the Capitol; and the other ornaments are taken from various monuments at Thebes, Tentyris, &c.

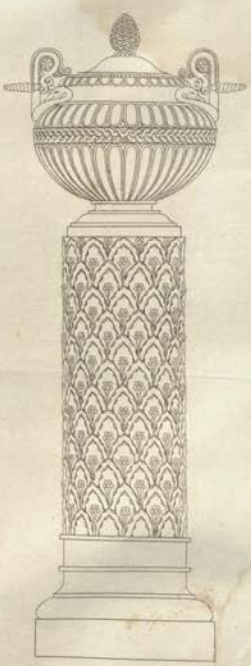
PLATE XLVII.

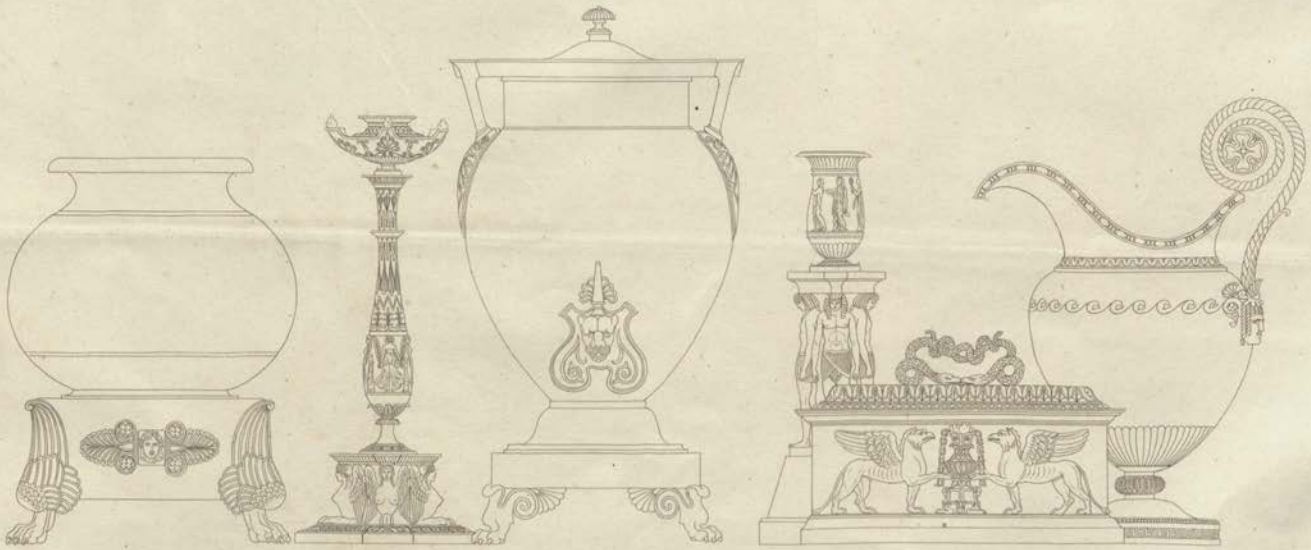
Group, compoſed of various utenſils, ſuch as a cup, a vaſe, an ewer, a caſſerole, an ice pail, a ragout diſh, and a ſugar baſon, executed partly in ſilver and partly in bronze.

The wide and flat bottom, exhibited by the ice pail here repreſented, is preſumed to offer a ſhape more appropriate to the purpoſes of that ſpecies of veſſel, than the long neck or ſtalk, and the contracted bottom, diſplayed by the generality of ice pails uſed in England, which are nothing more than imitations of a tall and ſlender flower pot. This more capacious and more ſteady form offers at once more room for ice round the bottom of the decanter, is leſs liable to the danger of being upſet, and raiſes the decanter leſs above the level of the arm.









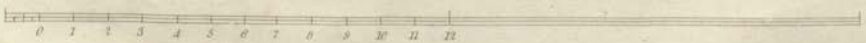


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PLATE XLVIII.

No. 1. Mantle-piece, with various ornaments.

No. 2 and 3. Vaſes and cippuſes of different marbles, copied from antiques in the Albani and Barbarini collections.

PLATE XLIX.

Group, compoſed of various utenſils in ſilver and in bronze; namely, a vaſe, a tea urn, an ewer, a candleſtick, and a caſket.

PLATE L.

No. 1. Mantle-piece, belonging to the eating-room, to which belongs the ſideboard repreſented Plate 9.

The ſlab or ſhelf of this mantle-piece is very wide and projecting; and the ſtiles or jambs are made to ſlope downwards, in the manner of brackets; as may be ſeen in the profile of the mantle-piece, given in the next plate. Over the mantle-piece project two antique horſes heads, in alluſion to the name of Φιλιππος, inſcribed on the buſt placed between them. Bacchanalian maſks adorn the jambs.

No. 2 and 3. Candelabra, or ſtands: the one ſurmounted by an ewer, the other by a flower baſket, in gilt bronze.

I avail myſelf of the occaſion of the buſt repreſented in this plate, to notice an error of taſte, into which have fallen ſome Engliſh ſculptors: no doubt in imitation of the French ſculptors of the laſt century; ſince the practice which I allude to ſeems ſanctioned by no ancient example whatever, of a pure ſtyle of art. I mean the faſhion of repreſenting, in a buſt, the head, not looking ſtrait forward, and in the ſame direction with the cheſt, but turned over the ſhoulder, and looking ſideways: a poſition which, except in the buſts of Caracalla, no longer belonging to the pure ſtyle of ancient art, is, I believe, found in no ancient buſts, that did not originally form part of entire ſtatues, and are only preſerved as fragments of ſuch.

In a production of the pencil, which can only exhibit a face in a ſingle aſpect, if the moſt ſtriking or moſt favourable view of that face be not a direct front view, there may, in the eligibility of bringing the features more in profile, be a very good reaſon for turning the head ſomewhat over the ſhoulder. Nay, even in a work of the chiſſel, if it be an entire ſtatue, the peculiar attitude or action of the body may preſent a ſufficient motive for giving ſuch a turn to the head. But if a mere buſt, which we may eaſily view in every poſſible aſpect, by ourſelves moving round it, in place of being allowed to leave this taſk entirely to the beholder, be made itſelf to turn its face away from our ſight, though it have not a body, to account for this leſs eaſy and leſs uſual poſition of the head, the portrait loſes all claim to naturalneſs and

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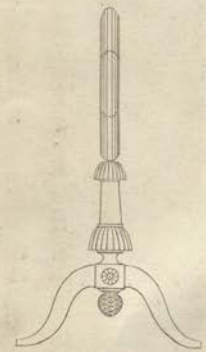

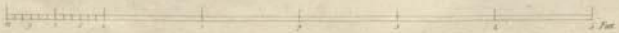

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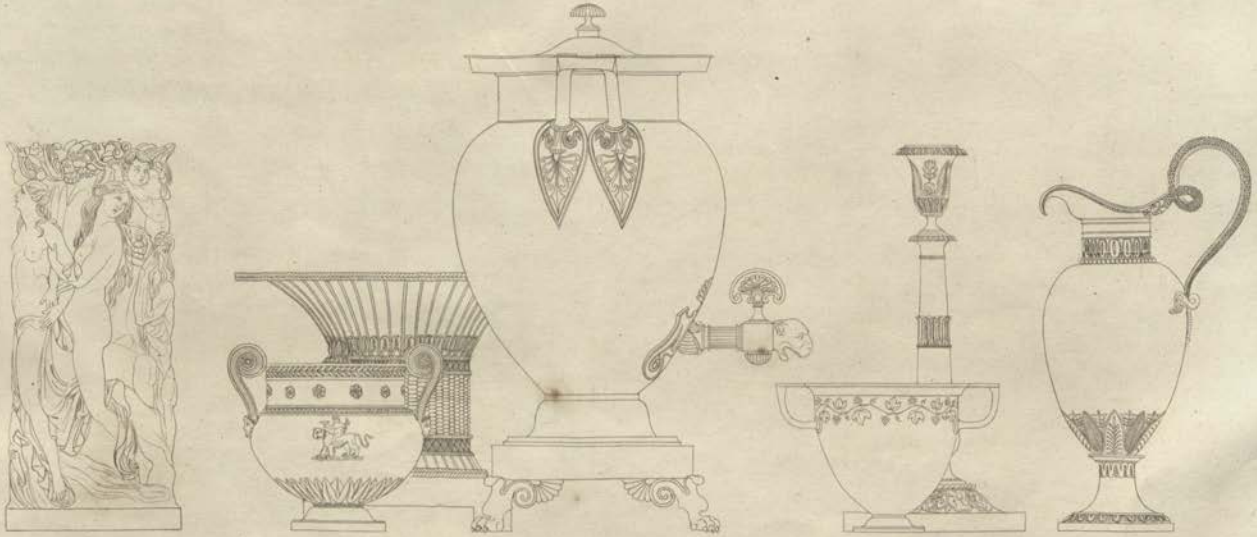

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truth; it forfeits the appearance of dignified ſimplicity, which is ſo eſſential and ſo faſcinating, for an air of inane and pompous affectation; and it moreover, from the different direction given to the face and to the cheſt, can ſeldom be ſo ſituated as not to look ill placed and awkward.

I ſhall beg to add that the Grecian method of cutting the cheſt ſquare, and placing its whole maſs immediately on a term or other ſolid ſupport, ſeems much preferable to the more prevailing Roman faſhion of rounding off that cheſt, and balancing its center only on a ſlender and tottering pivot.

PLATE LI.

No. 1. Profile of the mantle-piece in the foregoing plate.

No. 2. End of a ſettee, ornamented with the buſt and emblems of Mercury; his caduceus and tortoiſe.

No. 3. Profile of the fire ſcreen, Plate 14, No. 1.

PLATE LII.

Group compoſed of various utenſils in gold, in ſilver, and in ivory: a tea urn, a fruit baſket, an ewer, a candleſtick, a ſugar baſon, and a cup, ſurrounded by Nereids and Tritons.

The tea urn is the ſame of Plate 49, ſeen ſideways.

PLATE LIII.

No. 1. Profile of the Turkiſh picture frame repreſented in the title-page.

No. 2. Silk taſſel.

No. 3. Griffins of the chandelier, Plate 30.

No. 4. Leg of the ſofa in the drawing-room, Plate 6.

No. 5. Profile of the picture frame, Plate 40, No. 5.

PLATE LIV.

No. 1 and 2. End and front of a ſmall dreſſing or toilet table, ornamented with the bird of Venus.

PLATE LV.

No. 1. Plan of the tripod, Plate 15, No. 1.

No. 2. Plan of the ſideboard pedeſtal, Plate 24, No. 6.

No. 3. Plan of the tripod, Plate 11, No. 5.

No. 4. Plan of the candelabrum, Plate 24, No. 5.

No. 5. Plan of the tripod table, Plate 25, No. 2.

No. 6. Plan of the monopodium or ſtand, Plate 25, No. 5.

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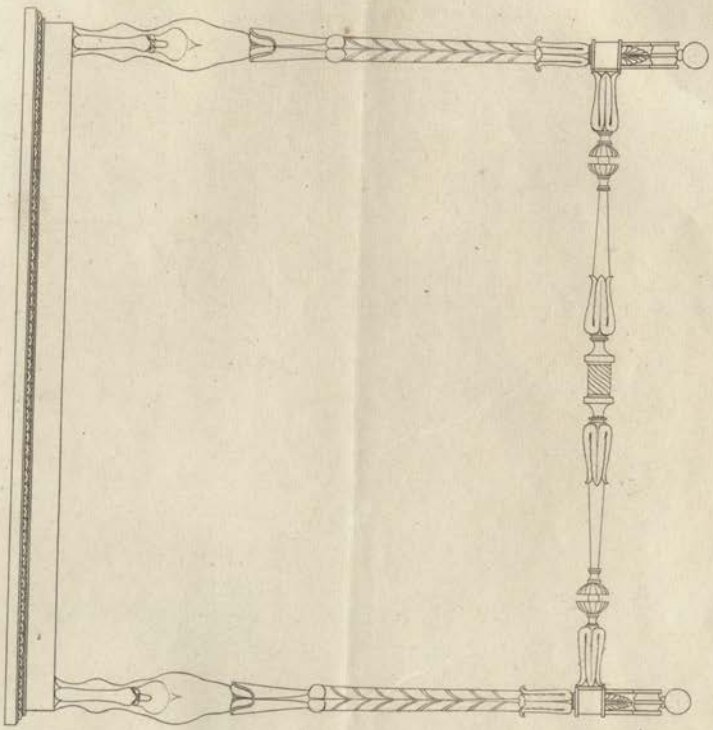

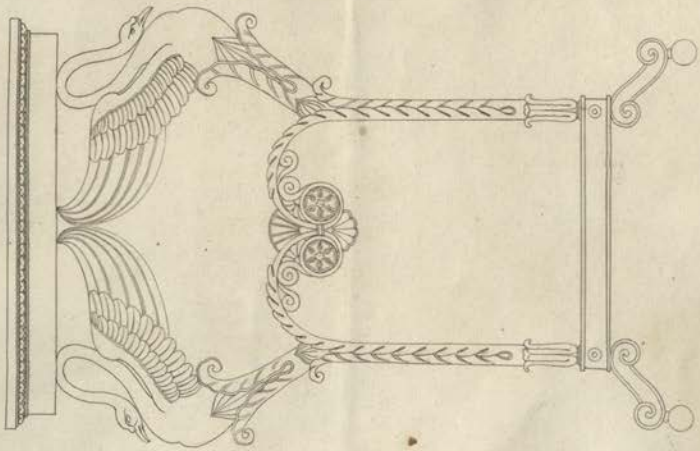

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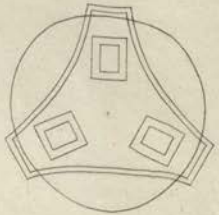

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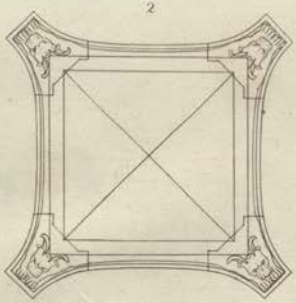

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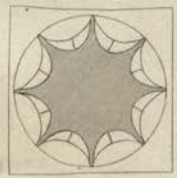

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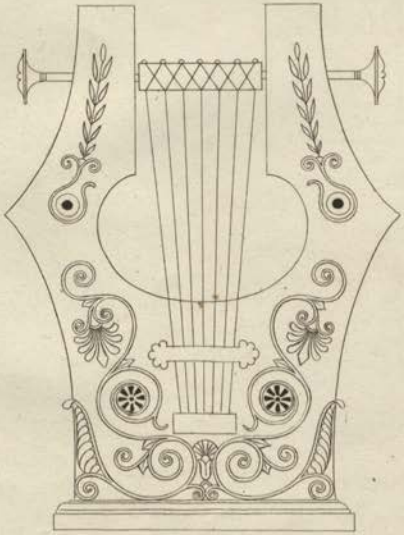

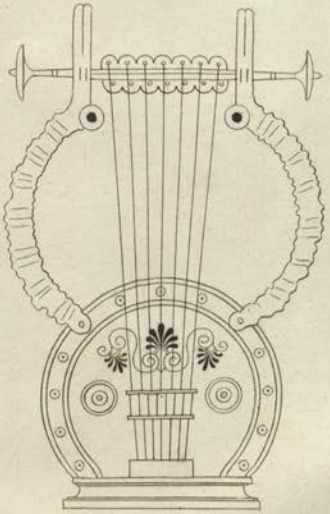

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PLATE LVI.

Three lyres, imitated from the antique: the third is taken from a very fine fragment of a Greek fictile vaſe, in my poſſeſſion.

PLATE LVII.

Different heads of the Indian or bearded Bacchus. Grecian mythologiſts tell us that Bacchus, the firſt legiſlator who attempted to civilize the Greeks, on his return from that region, which the Grecian philoſophers venerated as the cradle of ſcience and the earlieſt ſeat of wiſdom, namely, India, though ſtill in the prime of youth, affected the gravity of old age, and let his beard grow, in order the more to reſemble the Gymnoſophiſts, or ſages of India, with whom he had converſed. In conformity with this fable, the Indian Bacchus or the legiſlator, was uſually repreſented, not only with a long beard, but with the long hair hanging down the back, which was in the remoteſt ages univerſally worn by the Greeks, and which, of all the goddeſſes of Olympus, the ſtarched and ſtately Minerva alone ever continued, even in later times, uniformly to diſplay, in defiance of more modern faſhions.

This long hair, both of the beard and of the head, uſed, in thoſe early ages, to be twiſted, by means of hot curling-

irons, into the moſt formal cork-ſcrew ringlets, or ſnail-ſhell curls; in order to make it correſpond with the equally formal parallel or zig-zag folds, in which were diſpoſed, and no doubt were fixed by means of ſtarching and of ironing, the folds of the drapery; and ſuch is in fact the coſtume generally diſplayed in the head-dreſs and attire of the Indian Bacchus.

This head uſed frequently to be placed, by the ancients, on their cippuſes or terms, and, from the formal ſymmetry of its decorations, unites moſt happily with architectural ornaments. I thought it a peculiarly appropriate termination to the pilaſters of a preſs, containing a collection of thoſe Greek fictile vaſes, which were chiefly conſecrated to the worſhip and alluſive to the myſteries of Bacchus; and among the infinite variety of head-dreſſes, which this head diſplays in different ancient monuments, I choſe thoſe here repreſented, as offering the moſt ſtriking, and, at the ſame time, moſt pleaſing peculiarities.

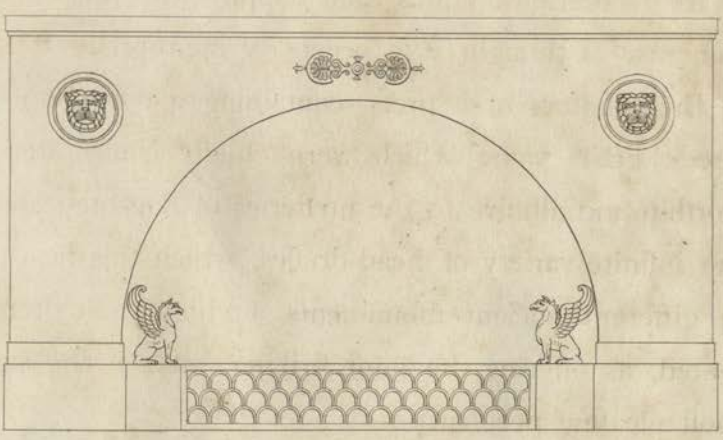
PLATE LVIII.

Mantle-piece with ſemicircular opening.

PLATE LIX.

No. 1 and 2. Arm-chairs.

No. 3. Small ſtand for a candleſtick or vaſe.



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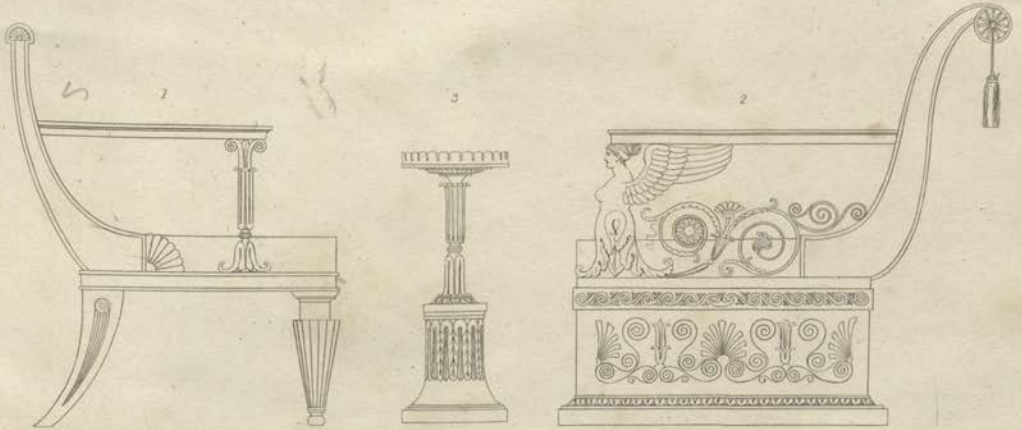

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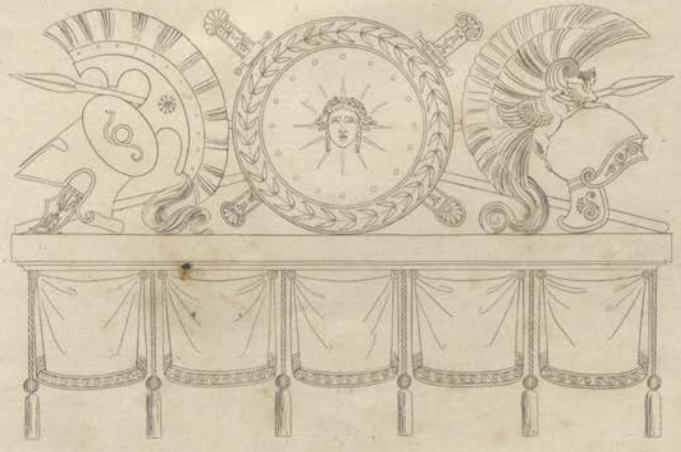

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PLATE LX.

Trophy of Grecian armour; applicable to the cornice of a window curtain.

The explanation of the Plates terminating here, I ſhall conclude by ſubjoining a liſt of the different works, either repreſenting actual remains of antiquity, or modern compoſitions in the antique ſtyle, which have been of moſt uſe to me in my attempt to animate the different pieces of furniture here deſcribed, and to give each a peculiar countenance and character, a pleaſing outline, and an appropriate meaning. Theſe works are,

Stuart's Athens.
Le Roy's Monumens de la Grece.
Chandler's Ionia.
Pococke's Deſcription of the Eaſt.
Wood's Palmyra.
Wood's Balbec.
Norden's Egypt.
Denon's Egypt.

Daniell's Indian views.

Pitture, Statue, Bronzi, &c. di Ercolaneo.

Howel's Sicily.

Wood's Peſtum.

Adams's Ruins of Spalatro.

Cleriſſeau's Antiquités de la France.

Moſaiques d'Italica par Laborde.

Bellori's Picturæ Antiquæ.

Winckelman's Monumenti Antichi inediti.

Guattani's Monumenti inediti di Roma.

Viſconti's Muſeo Pio-Clementino.

Muſeo Capitolino.

Muſeum Florentinum.

Statue Antiche di San-Marco.

Montfaucon's Antiquities.

Caylus's Antiquities.

The Auguſteum, or collection of antiquities in the Electoral gallery at Dreſden.

Piraneſi's works in general; and particularly his vaſes, candelabra, and chimney-pieces.

D'Hancarville's Greek vaſes.

Paſſeri's ditto.

Tiſchbein's ditto; and the various other collections of paintings on Greek fictile vaſes, formerly erroneouſly denominated Etruſcan, which afford the moſt authentic and moſt elegant ſpecimens which we poſſeſs, of Grecian rites, ceremonies, cuſtoms, utenſils, and dreſſes.

Durand's Paralelle d'Edifices anciens et modernes: in which moſt of the fine ſpecimens of ancient ornamental architecture (though not repreſented, either with the greateſt minuteneſs or the greateſt accuracy) are brought together in ſo ſmall a compaſs as to render the work very uſeful to architects.

Percier's Edifices de Rome moderne.

Didot's folio Horace, with vignettes by Percier; ſome of which offer exquiſite repreſentations of the mode in which the ancient Romans uſed to decorate their town and country houſes.

Les Annales du Muſée Francais, par Landon.

Le Muſée des Monumens Francais, par Lenoir.

And laſtly, Mr. Flaxman's compoſitions from Eſchylus and from Homer; which offer the fineſt modern imitations I know of the elegance and beauty of the ancient Greek attire and furniture, armour and utenſils.

THE END.

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